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SUMMARY OF MUSICAL HISTORY

BY

C. H. H. Parry

No. 42.

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With th roups, those in eac and having referen ater part of the St e standard works h these are includ eat practical utility,

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THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

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DUVERNOY ...	120	3	C	,, ...	849	8	C	BERTINI ...	137	36	C
CZERNY ...	139	28	C	BERTINI ...	29	20	B♭	CZERNY ...	821	68	C min.
,, ...	636	23	D	,, ...	137	42	A min.	RINK	Andante		G
BERTINI ...	137	29	G	,, ...	29	2	C min.	DUVERNOY ...	120	1	C
CZERNY ...	849	20	F								

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BERTINI ...	32	8	F	BERTINI ...	29	22	C min.	CZERNY ...	748	23	C
CZERNY ...	636	14	A min.	CZERNY ...	748	16	E♭	BERTINI ...	137	45	C
,, ...	636	7	C	BERTINI ...	32	1	G	CZERNY ...	636	13	C
BERTINI ...	29	12	E min.	CRAMER ...	—	23	A	,, ...	834	1	C
CZERNY ...	849	30	C	CZERNY ...	299	24	D				

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CLEMENTI ...	Prel. et Et.		C	CZERNY ...	355	34	F	CZERNY ...	718	17	C
,, ...	Ditto		A min.	TAYLOR ...	—	—	E♭	CRAMER ...	—	18	D min.
CZERNY ...	299	18	G	CRAMER ...	—	43	C	BERTINI ...	29	18	C
DUVERNOY ...	120	10	C	TAYLOR ...	—	—	F				

BOOK II.

CZERNY ...	849	22	E	CZERNY ...	740	2	G	CZERNY ...	834	13	A
LOESCHHORN	52	28	C	,, ...	748	10	B♭	,, ...	740	14	G min.
CRAMER ...	—	13	A	CRAMER ...	—	21	G	SCHMITT (J.)	301	—	C
RINK ...	Allegro maestoso		C	CZERNY ...	748	19	A	BERTINI ...	134	10	A♭

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CZERNY ...	821	120	B♭	CZERNY ...	834	12	G	CZERNY ...	139	19	F
TAYLOR ...	—	—	G	CRAMER ...	—	16	F min.	,, ...	636	12	E♭
CZERNY ...	335	3	C	CZERNY ...	355	32	A♭	,, ...	740	10	C
,, ...	355	4	A♭	,, ...	355	33	E♭	,, ...	636	18	D♭
,, ...	834	25	E	SCHMITT (J.)	301	12	F	KALKBRENNER	169	20	C
CRAMER ...	—	41	E								

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FIRST STEPS AT THE PIANOFORTE

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FRANCESCO BERGER.

(No. 45. Novello and Company's Music Primers and Educational Series. Edited by Sir JOHN STAINER and Dr. C. HUBERT H. PARRY.)

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SUMMARY

OF THE

HISTORY AND DEVELOPMENT

OF

MEDIÆVAL AND MODERN EUROPEAN MUSIC

BY

C. HUBERT H. PARRY.

NEW EDITION.

REVISED, WITH A CHAPTER BRINGING THE SURVEY UP TO THE END OF THE NINETEENTH CENTURY.

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PREFACE.

A FAIRLY comprehensive and orderly understanding of the history of his art is of great importance to a musician, both for the light it throws upon every department of practical work, for the widening of his artistic sympathies, and for the service that a rational study of history of any kind is capable of rendering to a man's mind and judgment.

History is generally supposed to be based on facts; but in all branches, whether political, social, or artistic, there are a great many things which pass for facts which are very far from trustworthy, and a great many which, even if they were trustworthy, would be of very little importance.

The personal details of the lives of men who played conspicuous parts in the story of art are of but little importance except in so far as they throw light upon their style or method, or the line of art which they chose; and on the consequent direction of the progress of art under their influence. Even dates are only of importance to verify strictly the temporal relations in which the facts and the men stood to one another; and to save people from such misconceptions as calling a result the antecedent of its cause, or, inverting the order of master and disciple.

The facts which are of chief importance to a musician are the facts of the art itself; and in that respect the history of an art is fortunate, for the artistic products themselves are facts, about the existence of which there can be no manner of doubt. The inferences which they suggest may vary with different people in accordance with their artistic dispositions and preconceptions; but though the conclusions men draw about art are sometimes as disheartening as they are about every other department of human life, it is at least better to

Music. 1 Mr 07 STECHERT 63

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face substantial facts, on the chance of understanding them, than to build up a shadowy and unsubstantial scheme of the principles of musical development which has not even the merit of being a conscientious misconception.

The study of music itself in the light of its history and the recognition of its phases of progress and development is of more importance than all that is written about it. But it may be a valid excuse for writing about an art if it helps people to understand it better, and to enjoy it more, and more of it.

The following summary is intended as a help to the understanding of the circumstances which have made music what it is, and of the aims and efforts of the men who tried to convey their ideas by its means, and the relations in which they stood to one another; but it will not fully attain the purpose for which it is intended without reference to the actual musical facts. The inclusion of adequate illustrations would however entail an expansion which would exceed the limits of a primer. Yet this is not an irreparable drawback, as the amount of music which is now easily procurable in a published form spreads over such a wide space and illustrates so copiously the various periods, from the crude experiments of early times to the wonderful achievements of recent years, that there will be little difficulty for anyone who wishes to understand the matter thoroughly to become acquainted with the works to which reference is made.

The first edition, having come out in 1893, necessarily ended at a date which lacked significance. A chapter has therefore been added to carry the survey up to the end of the nineteenth century, and to deal with the decisive confirmations of tendencies, indicated in previous chapters, which marked its closing years. Opportunity has also been taken to revise the book throughout.

C. H. H. P., 1904.

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CHAPTER I.

THE MUSIC OF THE MIDDLE AGES.

During the centuries in which the Roman Empire was falling to pieces, and until some of the modern states began to emerge from the chaos of barbarism and bloodshed, the development of any art was impossible. Music was only cultivated by Churchmen and was of the simplest description —confined to melody only, and indefinite in pitch and rhythm.

A certain number of scales or modes, and a few simple traditional formulas of melody, were authorised for Church use about the fourth century ; and a few more modes, which were really only extensions of the earlier ones, were added some centuries later. The modes of the earlier group are always associated with the name of Ambrose, Bishop of Milan, who died 397 A.D., and are called Authentic; the later ones are traditionally attributed to Pope Gregory the Great and are called Plagal Modes. Gregory also supplemented the earlier collection of tunes by some fresh ones, and from that time forward these Church tunes were known as Cantus Planus, or Plain Chant.

The methods of writing music were extremely scanty and imperfect. The sources of the modern system of writing were the Neumes, which were marks put over the words to be sung, and indicated vaguely the inflections or changes of pitch to be used. They were made more definite as time went on by drawing coloured lines through the haphazard open order of the Neumes, which were thereby made to indicate definite relations of pitch and definite intervals; and the shapes of some of the Neumes, through which the lines were drawn, gradually changed into some of the notes which are used in modern times.

In the absence of composers, the early Middle Ages were plentifully supplied with theorists. One of the first important theoretical works of the mediæval dispensation is the work called Musica Enchiridiadis formerly attributed to Hucbald, but now to Otger, Abbot of St. Pons de Tomières, of the tenth century. It contains information about Notation, and also about the Organum or Diaphony, which was the first

form of harmony, and consisted at that time chiefly of consecutive octaves, and fifths or fourths, added to the plain song of the Church.

To Guido d'Arezzo (circa 1000—1050 A.D.), another monk, is attributed the distribution of the twenty notes then used into groups of six, which were called hexachords. To him also is attributed the invention of "Solmisation," which is the naming of the notes of each hexachord by the syllables, Ut, Re, Mi, Fa, Sol, La. The origin of these syllables was a verse of a hymn to St. John, each line of which began with one of them, and each of which was sung to phrases beginning successively a note higher each time. This system of naming the notes has persisted into modern times; but Ut, as a bad syllable to sing, has been altered to Do, and the additional syllable Si, to complete the necessary seven notes in each octave, has been added.

In the early days there appear to have been no means of defining the relative length of notes; and it was not necessary to find any so long as music was purely melodic. But when men began to sing in parts some means had to be devised to keep the voices together. The first work of mark attempting to deal with this subject was by Franco of Cologne. It was called "Cantus mensurabilis," or "Measured Song," and was probably written about the middle of the twelfth century. He adopted four standards of length, and called them—(1) Maxima, or Duplex longa, (2) Longa, (3) Brevis, (4) Semibrevis. Their relations to one another varied in accordance with a time-signature which was put at the beginning of the music, which showed whether each long note was to be equal to two or to three shorter ones. In course of time the long notes dropped out of use, and the longest note now in common use, the Semibreve, is the shortest in Franco's series. He also indicated an advance in feeling for harmony by expressing his preference for mixing up thirds and sixths with the so-called perfect consonances, instead of going on in rows of fifths and fourths.

This development of harmony implies the transition from diaphony to descant; as the former consisted chiefly of mere doubling of a melody or plain song at the fifth or fourth, and the latter entailed more freedom of the parts. The improvement was chiefly arrived at through the attempts of the singers to vary the monotony of the "organum" by the addition of ornamental notes, such as in modern times

are called passing notes. These extempore attempts were imitated by composers, and hence arose the distinction of "Contrapunctus a mente," which was the extemporaneous descant of the singers, and the "Contrapunctus a pennâ," which was the written counterpoint of the regular composers.

In early days the parts were always added to the "plain chant" of the Church use, and the principle, though not the plain chant, was maintained for centuries; and even in modern times it is represented in teaching counterpoint by the practice of adding parts to a "Canto fermo."

The musicians of those days adopted also another method of singing in parts, which was to sing several tunes at once. They accommodated them by modifying the tunes a little when the roughnesses and dissonances were too conspicuous; but none of the many examples which survive sound anything but ludicrous to a modern ear. They were called Motets.

The centre of musical development in the twelfth and thirteenth centuries was Paris, which in those days was the chief focus of every kind of intellectual activity. The most distinguished musicians of the time were Léonin, Perotin, Robert de Sabillon, and Walter Odington, an Englishman.

Progress in the line of serious music was extremely slow and laborious. The efforts of composers, for centuries, continued to be crude and barbarous, and their compositions bore distinct traces of the diaphony from which their methods of part-writing were derived in the profuse successions of fifths with which they abounded. But in secular circles and among the people valuable progress was made by Troubadours, Trouvères, Jongleurs, and Minnesingers, who cultivated poetry and music under less restricted and less theoretic conditions, and with valuable results to art.

The Troubadours (from about 1087 till late in the thirteenth century) cultivated lyric poetry and the tunes which are best adapted to it. Their centre was mainly Provence and the South of France. Among the most notable were William of Poictiers, Richard Cœur de Lion, Marcabrun, and Guiraut Riquier.

The Trouvères cultivated epic as well as lyric poetry, and also the drama. Their centre was in the Northern parts of France, and extended to the South of England. Thibaut, King of Navarre and Count of Champagne, was a noteworthy Trouvère; and so was Adam de la Hale, who wrote the play of "Robin and Marion," in which music is

interspersed with dialogue. So was the English Walter Map, who wrote the story of Lancelot; and Chrestien de Troyes, who wrote its continuation; and Luc de Gast, who lived near Salisbury, and wrote the story of Tristan. The Trouvères took a very important share in the development of part-music, and cultivated the composition of secular chansons for several voices, in which a rhythmic element sometimes makes its appearance.

The Jongleurs or Menestriers (Minstrels) were the singers and storytellers of the common people, as distinguished from the courtly and aristocratic connection of the Troubadours and Trouvères. They wandered about the country, and attended fairs and markets, and had a regular guild or organisation, the centre of which was in Paris, where their headquarters continued to exist till quite modern times.

The Minnesingers occupied the same position in Germany as the Troubadours in France, and flourished later, from about 1150 A.D. till about 1260. Their most famous representatives were Heinrich der Beldecke, Walter von der Vogelweide, Wolfram von Eschenbach, who wrote the first German poem of Parsifal, and Heinrich von Meissen, sometimes called Frauenlob. The Meistersingers, who were the burgher poets and musicians of the towns, were of a later time still. Their most famous representative was Hans Sachs (1494—1576.)

In England the remains of early musical art are much scantier than in foreign countries; and the traditions are vague and unreliable. But there are distinct proofs that the country was fully up to the level of the continental nations; and one conspicuous but isolated instance, the famous Round, "Sumer is icumen in," is very far ahead of any foreign production of its time (about 1228 A.D.), both in tunefulness and management of the voice parts.

The earliest period of mediæval musical development, which culminated in the twelfth and thirteenth centuries, was succeeded by a pause in artistic progress. Various causes, social and political, disturbed the well-being of European nations, and brought back a state of distress and confusion most unfavourable to all things intellectual and artistic. The fourteenth century was barren of musical productions of any value. Such relics as the fragments of works of Guillem de Machault (1284—1369) show but little advance on the standard of the previous century. The age was more conspicuously marked by the activity of theorists, such as

De Muris (1300—1370), who wrote the "Speculum Musicæ"; Tunstede (born at Norwich, and died in Suffolk in 1369), who wrote "De musicâ continuâ et discretâ" in 1351; and De Handlo, who flourished about 1326.

The first sign of re-awakening energy was manifested in England, and its proofs are the works of John Dunstable (about 1390—1453), a composer and musician hitherto chiefly known through the appreciative allusions made to him by later writers on music—as, for instance, by the Netherland theorist, John Tinctoris (about 1445—1511), who speaks of the "source and origin of the new art being among the English, the foremost of whom is John Dunstable." In very recent years a considerable quantity of his music has been unearthed in the Cathedral libraries of Trent, Bologna, and elsewhere, and it is clear that he was in his time regarded as the greatest composer in Europe. The style of his works is for the most part crude, but here and there passages are found which are quite intelligible and interesting to the modern ear. An English contemporary of his, who was an important representative of the art and well known in Italy as well as his own country, was John Hothby. He wrote several treatises on music, the most important of which is the "Calliopea legale." He died in 1487. Unfortunately, the good beginning made by England was arrested by causes of which the Wars of the Roses were the most conspicuous, and but few indications of further musical progress can be traced in the country till the Tudor times. The equally disturbed state of France caused the centre of musical activity to pass from Paris northwards to the Netherlands, which held the pre-eminence thenceforward for a century and a half.

The first representative composer of the Netherlands period was Dufay, the dates and circumstances of whose life have only recently been traced and verified. He was a choirboy at Cambrai about 1410, a member of the Papal Choir in 1428, rose to first rank as a composer, was a long while in the service of Philip le Bon of Burgundy, and of his famous son, Charles the Bold, became a Canon of Cambrai in 1450, and died in 1474. His work is far in advance of the crude style of the earlier Parisian school, both in technique and expression, but he shows the influence of John Dunstable in sundry peculiarities of style and diction, though his work in general is more

mature. He is reputed to have been the first composer who used secular tunes for Canti Fermi in the place of the old Ecclesiastical plain song—a practice which attained unfortunate notoriety in later days.

Among his most prominent fellow-composers were Faugues (born 1415), Firmin Caron (circa 1460), and his own personal friend, Binchois, who died at Lille in 1460. The most distinguished composer of the next generation was Antoine Busnois, born in 1440, in Flanders. He was in the service of Charles the Bold and died 1482. In his works is found a further progress in smoothness and equality of style, and specimens of well-managed imitation. The latter feature soon attracted composers so strongly that they began to lose sight of expression in their search after ingenuity, and expended all their powers on the contrivance of futile and mechanical canons. Of this kind of misplaced labour, Okeghem was the principal representative. He was born in Flanders early in the fifteenth century, and lived till 1513. He was looked upon as one of the greatest of European composers, and was in the service of Charles VII. and Louis XI. of France. But, notwithstanding his reputation, nearly everything to be found of his is marred by features of positive ugliness, probably owing to the misdirection of his energies. He was famous as a master however, and especially as the master of Josquin des Près (born about 1450), the greatest composer of the next generation, and among the first who shows the characteristics of genius. In Josquin's works there are many examples of the most exquisite vocal effect and passages of noble and sympathetic musical expression. He excelled alike in Church music and in secular chansons. He was one of the numerous Netherland composers who found employment in Italy, and was in the Papal Choir from 1471 to 1484. He died at Condé in 1521. Among his pupils the most famous were Jean Mouton (died 1522) and Nicholas Gombert (born 1495). The latter carried the traditions of the school to Madrid, where he was in the service of Charles V. He was a very prolific composer, and a good one.

A composer of scarcely less gift and feeling than Josquin was Obrecht, who was Chapel Master at Utrecht when Erasmus was a choirboy there, and lived from 1430 to 1506. With him may be fitly mentioned Brumel, Compère (died 1518), and Pierre de la Rue (died 1510), who were pupils of Okeghem.

During the lives of Josquin and Obrecht the first development of the art of printing took place, which soon had great influence in the diffusion of music; and their compositions were among the first that were printed.

In the latter part of the fifteenth and throughout the sixteenth century the Netherlands and Belgium produced a large number of great musicians, most of whom found employment in Italy. Among these Adrian Willaert (1480—1562) was famous for the choral works for a double choir which he wrote for use at the Cathedral of St. Mark's at Venice, where he was Maëstro di Cappella; also for his madrigals, from which he won the reputation of being the first madrigal writer. Contemporary with him, and also attached to St. Mark's, was Philip Verdelot (about 1500—1567), who was early in the field as a composer of madrigals, canzonas, and other works of the kind. He also had some claim to be considered the first of the madrigal writers, as examples by him were published in a collection which came out in Venice in 1533. Jacques Arcadelt (about 1495—1560) was also famous for his madrigals, of which he published several sets in Venice, beginning in the year 1538, which met with great favour.

The first Italian to come prominently before the world was Constanzo Festa (about 1490—1545). Madrigals of his were included in the same early collection with Verdelot's, and also in Arcadelt's. His advent marked the beginning of the time when the pre-eminence in music passed from the Netherlands to Italy. Netherland composers of great power still came before the world, such as Jacques Clement, commonly known as Clemens non Papa, who died about 1558; Cyprian van Rore (1516—1565), who succeeded Willaert at St. Mark's; Waelrent (circa 1518—1595); Philippus del Monte (circa 1521—1600), and the famous Orlando di Lasso (1520—1594); but the Italians rapidly surpassed them, and before the end of the century had wrested the supremacy from them. Lasso's reputation overtopped that of all his countrymen. He was a man of interesting personal character, and a lover of strange experiments in music. The most famous amongst his very numerous works is his setting of seven Penitential Psalms, which contains some of the most curious effects ever contrived for unaccompanied voices, and a great deal that is both characteristic and beautiful.

The spread of Italian musical gift was as rapid as its rise;

and before the end of the century Venice produced Zarlino (1519—1590) the theorist, and the two Gabrielis, Andrea (1510—1586) and Giovanni (1557—1612), great masters of choral art and experimenters in instrumental music; while from other parts of Italy came Claudio Merulo (1533—1604), the famous organist; Marenzio (1550—1599), the greatest of the madrigal writers, and Pierluigi Sante da Palestrina, the greatest master of the old pure choral style, in whom the progress of the previous centuries came to a final climax. Palestrina was born at the town from which he takes his name, about 1528. The obscurity of his origin and the greatness of his ultimate fame have combined to produce the usual crop of myths, but little is really known about him till he entered the service of Pope Julius III. in 1551. From that time forward he remained in the service of the Popes, holding various offices, and concentrating the best of his energies on composition. The most famous of Palestrina's works is the Mass known as "Missa Papæ Marcelli," which is commonly said to have been written in 1565 at the desire of the Commission appointed by Pope Pius IV. to enquire into the abuses and anomalies which had almost overwhelmed Church music. It is doubtful if the commonly received story is true, but there is little doubt that the work influenced the Commission in favour of existing Church Music. The amount of his musical compositions is very large indeed; consisting of masses, hymns, motets, lamentations, madrigals, &c., all for voices unaccompanied. His work is characterised by a quiet nobility and dignity of expression, which make it the most perfect and serenely beautiful religious music ever written; while his extraordinary instinct for choral effect of the purest kind enabled him to produce exquisite and subtle effects of sound with the voices, which in that particular style have never been surpassed. He died in 1594, and his death marked the turning-point to the decadence of the old choral style and the beginning of a new epoch in art, of which the first experimenters in opera and oratorio were the earliest representatives. Among his contemporaries who are worthy of being honourably remembered are Morales the Spaniard, who entered the Papal Choir about 1540; and the Italian Nanini (1545—1607), one of the foremost representatives of the Roman school. Another Spaniard, Vittoria, a little younger than Palestrina, was a very great master of choral art, and so was Giovanni Croce

(1559—1609). Orazio Vecchi (1551—1605), Anerio (1560—1630), and Allegri (1586—1662) were also very important Italian representatives of the latest phase of the pure choral style.

As sometimes happens in human affairs, the nation that was destined to go farthest was slow to develop. In these early times Germany was not so liberally represented by great composers as some other nations. But the country had produced a few remarkable representatives of the art, of whom the most notable was Heinrich Isaak, who lived in the fifteenth century, contemporary with Busnois and Okeghem. He produced a large quantity of fine church music, and some secular songs, among which was "Innspruch ich muss dich lassen," which in later times became one of the most famous of chorales. Johann Walther (1496—1570), the friend of Luther, took an important share in starting the music of the Reformed Church, and brought out the first Protestant Hymn Book in 1524. Soon after followed Ludwig Senfl, Jacob Händl, commonly known by his Latinised name of Gallus; Antonius Scandellus, Thomas Stolzer, and Paulus Hofheimer. The latest important representative of the early form of choral art in Germany was Hans Leo Hassler (circa 1564—1612), who was a pupil of Andrea Gabrieli in Venice.

CHAPTER II.

MUSIC IN ENGLAND FROM THE BEGINNING OF TUDOR TIMES TILL THE RESTORATION OF THE STUARTS.

When the Wars of the Roses came to an end in 1485, and the astute government of Henry VII. gave England time to regain her balance, Music began to be cultivated to some purpose in this country. The Tudors appear to have been a genuinely musical family, and their influence upon all kinds of arts was uniformly good. Henry VII. himself had a large musical establishment, and the taste and skill of his son, afterwards Henry VIII., were favourable to the state of music at Court. The standard of musical composition in this reign was not very high, but excellent purpose is shown in the works of Dr. Robert Fayrfax, Sheryngham, Turges, Newark, Phelyppes, and others.

In Henry VIII.'s reign these somewhat tentative beginnings passed into vigorous exercise of musical faculty. The King himself produced some excellent compositions, and set a good example by his ability in singing at sight, which accomplishment came before long to be considered a necessary part of the equipment of a properly educated gentleman.

Various fortunate circumstances caused the transition from Roman Catholicism to Protestantism in England to be gradual and moderate, with the happy result that the noble style of the Roman Church music of that age passed without change into the music of the Reformed Church. Before the Reformation became an accomplished fact, there were already a number of composers and musicians of great ability in the country, most of whom gave the Reformed Church the benefit of their powers, sometimes without forsaking the old Church themselves.

Of those who came earliest into the field at this time, the most noteworthy are John Taverner (organist of Christ Church, Oxford, about 1530), John Redford (1491—1547), Robert Johnson, John Sheppard (organist of Magdalen at Oxford, 1542), Robert White (organist of Ely, 1562—1567; died 1575), and Christopher Tye (organist of Ely, 1541; died 1572). The last-named held a most prominent

position among musicians, and did great service to the cause of the art of the Reformed Church by the dignified and masculine style of his compositions. He was appointed Music Master to Edward VI., in whose reign the movement towards Protestantism, under Archbishop Cranmer's guidance, became more rapid and decisive.

When the English Service Book was compiled in 1550, the traditional plain song used in the old Church was adapted to it by John Merbecke, thereby confirming the musical identity of the old and new services.

In the next generation of composers, Thomas Tallys (born soon after 1510, died 1585) occupied a foremost place. He wrote works for both Roman and Protestant use which are solid and masterly, and have a distinct character of their own. His pupil, William Byrd (born about 1538, died 1623), had still more comprehensive talents, as he wrote admirable madrigals and instrumental music for keyed instruments, as well as Church music of the finest and noblest quality. Both Tallys and Byrd maintained their sympathy with the old Church till the end of their days, and the character of the music written for both the new and the old ritual is so similar as often to be indistinguishable; indeed many of the works used in the English service as anthems were merely adaptations from motets and *Cantiones sacræ*, or similar compositions, with the words translated from the original Latin into the more familiar English tongue.

In Elizabeth's reign the progress of the previous years came to a brilliant climax. Tallys and Byrd by her time were men of mature years, and were followed by a younger generation fully worthy of the traditions they had established. Music has never been held in greater honour, nor cultivated with more judgment and high artistic sense, than at the time when the vigour of the nation in enterprise, adventure, and war was at its highest. The memorable year 1588, in which the huge Spanish Armada, with its 130 ships and 29,000 men, was defeated and dispersed, is marked in musical history by the definite beginning of the English Madrigal period. A few isolated examples had made their appearance previously, such as the madrigal "In going to my lonely bed," attributed to Edwards (1523—1566), and some secular part-music published by Thomas Whythorne; but the publication of the first series of the Musica Transalpina, by Nicholas Yonge, in this year, is the decisive beginning of a series of publications of madrigals and similar

works which followed in rapid succession for a quarter of a century. This work was a collection of the finest madrigals, chiefly by Italian composers of the time, and the editor, Yonge, appended a preface which comments on the growing taste for part-singing and the general appreciation of madrigals among cultivated musical amateurs. His venture and his views were thoroughly justified by what followed. The first new composer who made his appearance in the field was Thomas Morley, who excelled in all the known forms of Art, whether in Church music or in madrigals, or in the charming ballets in which he combined the subtleties of the madrigal style with the brightness and freshness of the Italian balletti. His first publication was a collection of canzonets, which came out in 1593. In 1594 followed a set of madrigals, and in 1595 the first set of his ballets. In 1597 he published his "Introduction to Practical Music," which contains invaluable information about the state of music in his time. In the same year that admirable master, Thomas Weelkes, made his first appearance in print with a set of fine madrigals; and in the same year also appeared the first set of the beautiful "Songs or Ayres of Four Parts," by John Dowland (1562—1626), which mark, by their simple character and the definiteness of their form, the approach of the new era in music; a characteristic which may have come about through the fact that Dowland was a great lute player. In the next year, 1598, appeared the first set of madrigals by the greatest of English madrigal writers, John Wilbye; in which we find the richest development of the madrigal form combined with wit, vigour, and poetic feeling. The next year saw the appearance of ballets and madrigals by Thomas Weelkes and others, and the year 1599 the appearance of madrigals by John Benet, one of the most versatile and expressive of composers in this line. In 1601 appeared a superb monument of the skill and artistic sense of the musicians of Elizabeth's reign in the "Triumphs of Oriana," which was a collection of twenty-five madrigals by English composers, made in honour of the Queen; almost all of which have distinct merit, while some are of the highest order Of the composers who appeared first after this time the most important were Thomas Bateson, whose set came out in 1604; Michael Este, also 1604; and Orlando Gibbons (born at Cambridge, 1583, died at Canterbury, 1625), whose set came out in 1612—that is, nine years after the death of Elizabeth. The energy generated in Elizabeth's

days lasted on into the days of the Stuarts, and the last-named writer was the greatest and most comprehensive composer of all the school, excelling even more in his superb music for the Church than in his fine madrigals. Of all the Church music of this period indeed, Gibbons's is the highest type, and marks the culmination of the genuinely English branch of the polyphonic school, which came about a quarter of a century later than that of the Italian school.

The survey of the music of the Elizabethan period would not be complete without reference to the work of a few composers who devoted their energies almost exclusively to Church music, such as Richard Farrant (circa 1530—1580), Elway Bevin, who published a "Shorte Introduction to the Art of Musicke" in 1631; and Adrian Batten (circa 1590—1640).

Reference is also due to the very serviceable work done in the line of instrumental music in the pieces written for "Virginals," by a considerable number of composers, the most ingenious of which, from a technical point of view, were written by John Bull (circa 1563—1628)—an organist of universal fame—and the most interesting by Orlando Gibbons. Mulliner's MS. collection of such music (circa 1565) was probably the earliest made. More famous is the MS. known as "Queen Elizabeth's Virginal Book," containing over 290 pieces, mainly by English composers. It could not, however, have belonged to Queen Elizabeth, as several of the pieces in it were certainly written after her death. Another collection is "Lady Nevill's Book," of forty-two pieces, all by Byrd. W. Forster's Virginal Book, dated 1624, contains seventy-eight pieces, and Benjamin Cosyn's, ninety-eight. The first printed book of such music was the Parthenia, which came out in 1611, and contained a number of pieces by Byrd, Bull, and Gibbons—some of those by the latter composer being specially fine. The pieces in all these collections consist mainly of old dances, such as pavanas and galliards, and preludes, fantasias, and arrangements of choral works. They indicate a considerable taste for such music and no little development of technique.

This country was indeed brilliantly represented in every department of art then known. Music for sets of viols of as good quality as any in Europe was produced by such composers as Thomas Morley, Michael Este, Alfonso Ferrabosco

(circa 1580—1652), and Orlando Gibbons. Lute music was represented by John Dowland, who was lute player to Christian IV. of Denmark. Organ music was represented by John Bull and Peter Philipps. The latter lived abroad most of his life, chiefly in Flanders. He was one of the foremost representatives of organ music of the day, and a notable musician in every respect. He produced admirable madrigals, motets, and other choral music, besides organ music.

During the unfortunate rule of the Stuarts the standard of music rapidly declined. But though Stuart taste had considerable influence upon the direction taken by music, especially in the case of the second Charles, the lowering of the standard of choral music cannot fairly be laid to their charge any more than to the Puritans. Musical historians are fond of holding the fanaticism of the latter answerable for the extinction of choral music; and no doubt they put the finishing blow to a crumbling edifice. But the decadence began long before the Civil War broke out. The last great representative of the choral epoch in Europe died in the very week Charles married Henrietta Maria. And though the complete change which had come upon music about the year 1600 was slower in influencing the art in England than in other countries, it was bound to bring the great era of pure choral art to an end there as elsewhere, without the assistance of either Stuarts or Puritans. But it is noteworthy that though the cultivation of the choral style came to an end, the wave of musical enthusiasm and ability did not by any means cease abruptly. It was deflected, as in other countries, into new channels; and England continued to be ahead of all the countries of Europe in the new lines of art, such as instrumental music and theatrical music, till the death of Purcell. Lute music was brilliantly represented by Thomas Mace, who brought out his famous book, "Musick's Monument," in 1676. Christopher Sympson carried the art of viol playing to the highest pitch then known, and brought out his most important book, "The Division Violist, or an Introduction to the Playing on a Ground," in 1659, the year after Cromwell died. Music for sets of viols was represented by the Fancies and sets of "Ayres" and other pieces by John Jenkins (1592—1678), William Lawes (born about 1590, killed at siege of Chester, 1645), Matthew Locke (born early

in the seventeenth century, and died 1677), Thomas Tomkins (circa 1590—1656), and many others; while the new style of incidental Music to Masques and stage plays was written with much success by Henry Lawes (1595—1662), Matthew Locke, Simon Ives (died 1662), and others. In these secular directions the short period of civil war did not have any great effect upon music. Many musicians who had been active before it began undoubtedly carried on their artistic work while it was going on, and came forward with undiminished lustre after the Restoration. The wave of musical enthusiasm and ability which began in the Tudor times may therefore fairly be considered to have lasted on almost till the time when Handel came to England. For though the line of music to which composers gave their minds was changed, and Church and choral music practically fell from a grand and mature style to an almost infantile condition of experimental crudity, an equal standard of ability, comparable to the very best in other countries, was still displayed in instrumental music, solo music, and music for the theatre. Before proceeding to the last stage of this period of English musical energy, the state of music in other countries must be considered.

CHAPTER III.

THE BEGINNINGS OF OPERA AND ORATORIO.

The last quarter of the sixteenth century witnessed the culmination of pure choral music in the works of Palestrina, Lasso, Marenzio, and their fellows. It also witnessed the beginnings of a new movement, which amounted to no less than a complete artistic revolution.

About this time a certain group of artistic and musical enthusiasts entered into speculations on the possibility of developing a new kind of musical art, in the form of solo music with instrumental accompaniment. Their central idea was to revive the style of performance of the ancient Greek dramas; and in connection with this they made experiments in the musical declamation of sonnets and poems of various kinds.

The most prominent of those who took part in the earliest stages of the movement were Vincenzio Galilei, the father of the famous philosopher and physicist; Emilio del Cavaliere, a composer; Rinuccini, a poet; Giulio Caccini, a singer and composer; Jacopo Peri, a musical amateur of ability and taste; and Giovanni Bardi, Count of Vernio, in whose house at Florence they used frequently to meet. The first recorded examples of their experiments were three Pastorals by Cavaliere, called "Il Satiro" (1590), "La disperazione di Fileno" (1590), and "Il giuoco della cieca" (1595). These were looked upon as containing the first successful examples of recitative, with the invention of which Cavaliere is accordingly sometimes credited. They were followed by the drama "Dafne," which was written by Rinuccini and set by Peri in 1597.

These early experiments have unfortunately been lost; the first example of their reforming energy which has survived is the "Euridice," which was written by Rinuccini and set by Peri, and performed on the occasion of the marriage of Henry IV. of France and Maria de' Medici in Florence, in 1600. This work is of a very slender description, consisting mainly of formless recitatives interspersed with short passages of instrumental music called "Ritornelli," and equally short and unimportant choruses. The object of the composer appears to have been mainly to declaim the poem

without attempting striking musical effects, and to look to the drama to supply the interest. Caccini also set the poem of "Euridice," and wrote a book on the new movement, called "Le Nuove Musiche."

In the same year (1600) Cavaliere's Oratorio "La Rappresentazione di Anima e di Corpo" was first performed in Rome, shortly after the death of the composer. The work was a product of the same order of ideas which gave birth to the first music-dramas; but its immediate antecedents were different. It appears to have been suggested by the performances of plays founded on Biblical subjects and combined with simple music, which had been given in the Oratory of Santa Maria in Vallicella at Rome. These had been instituted by Filippo Neri, the founder of the Congregation of the Oratorians, for religious purposes; and it appears that Cavaliere's Oratorio had also a religious purpose, and that the familiar name which has become universal was derived from the place where these earlier works had been performed. The name "Oratorio," however, did not come into use till considerably later. The first to use it in a published work is said to have been Francesco Balducci, who died 1642. The earlier examples were sometimes described as "Dramma sacra per Musica." In style Cavaliere's work appears to be finer than Peri's, as the prologue is a noble specimen of the early kind of declamation. The choruses are short and simple; some are like the "Laudi spirituali," and others have a histrionic character. The new movement was carried on by a good many energetic composers in the same line, and several more sacred musical dramas were produced in the early part of this century, as, for instance, "The lament of the Virgin Mary," by Capollini, 1627; Mazzocchi's "Martyrdom of St. Abbundio," &c., 1631; "St. Alessio," by Landi, 1634; and others.

The most important work of the time was done in the line of the secular music-drama, which made great strides in the hands of Claudio Monteverde. This remarkable composer (born 1568) began his career as a violist in the Duke of Mantua's band, and afterwards served him as Maëstro di Cappella until the time that he was advanced to the more important post of Maëstro at St. Mark's at Venice. His genius was of the revolutionary and experimental order; and the limitations and refinements of the old choral music were little to his taste. Even in his works for voices alone he endeavoured to obtain dramatic and theatrical effects, and

used more harsh and striking chords than had been usual in choral music. His success in this line was much less marked than in his works for the theatre. The two first of these, "Arianna" and "Orfeo," which appeared in 1607, at once made him the most prominent of living composers. The former is lost, all but a fragment—the latter has survived complete, and gives a clear indication of the direction in which the art was moving. Monteverde in this shows daring and force in the treatment of his subject. He uses a large group of instruments for his accompaniments and ritornelli, with a certain crude sense of effect. As in the works of Peri and Caccini, there is a very large quantity of formless recitative, and very little that is constructively definite; but he evidently endeavoured to intensify the dramatic situations by the character of the music, and to follow the varying shades of feeling expressed in the dialogue by characteristic intervals and harmonies. He also had a considerable instinct for histrionic musical effect, and worked rather for stage purposes than for purely musical effect. These early operas of his were written for special occasions, such as the marriage of the Duke of Mantua's eldest son; but he lived long enough to witness the opening of public opera-houses in Venice by Manelli and Ferrari (1637), and wrote his two last operas, "L'Adone" (1640) and "L'Incoronazione di Poppea" (1642), for them. He died in 1643. His singular pre-eminence has put the works of his contemporaries into the shade. But the "Dafne" of Gagliano, which was first performed in Mantua, and published in Florence in 1608, deserves to be remembered as representing a higher artistic conception of the form of art than the earliest examples.

The line of Oratorio was worthily carried on by Giacomo Carissimi, a composer of powers in some ways equal to Monteverde's, and gifted with more artistic judgment and reserve. He was the first master of the new school who brought the experience of a thorough training in the old artistic methods to bear upon the new forms of art; and his Oratorios, such as "Judicium Salomonis," "Jephte," "Jonas," and "Baltazar," contain really fine choruses, as well as most expressive and well written solos, and many features which show a considerable sense of dramatic effect. He also wrote several secular cantatas for solo voice, and motets and masses and other Church music. He lived till 1674.

In his time the budding German school was brought into contact with the new Italian movement through Heinrich Schütz (1585—1672), who came from Saxony to study under Giovanni Gabrieli (1557—1612), at St. Mark's in Venice, early in the seventeenth century. He here became acquainted with the theories of the new school as well as with Gabrieli's own original experiments in direct musical expression by choral and instrumental means; and when he went back to Germany he gave characteristic evidence of his Teutonic love of the mystic and pathetic as well as of his Italian training in his Oratorio "The Resurrection" (1623), and in his noteworthy settings of the "Passion" according to the four Evangelists, and in various Psalms. He also set a German translation of Rinuccini's drama of "Dafne," which had served Peri as a libretto in the earliest years of the new movement.

The earliest composers of mark who profited largely by the opening of public opera-houses were Monteverde's pupil, P. F. Cavalli (1599—1676), and Carissimi's pupil, Antonio Cesti (circa 1620—1669). They both show the influence of their masters, as the former had the greatest instinct for stage effect and the latter the more general musical instinct.

Cavalli wrote an enormous number of operas. At least twenty-six are still preserved in the library of St. Mark at Venice. The most famous was "Giasone" (1649), which contains a few strong points of dramatic effect and some characteristic and forcible passages of declamation. His later works indicate the tendency towards definite forms, and he even produced examples of the familiar Aria form. His fame spread to foreign countries, and he was summoned to Paris, in 1660 and 1662, to superintend the performance of his "Serse" and "Ercole amante" for certain court festivities.

Cesti practically represents a later generation, for though he was busy with opera writing at the same time as Cavalli, his general standard of art shows a decided advance in all departments. His treatment of instruments is much freer and more effective; his general style of writing is more mature; while his sense of tune and construction is so good that he takes rank as one of the most successful melodists of his time. Among many excellent operas his best was "Orontea," which was brought out in 1649 in Venice, for the opening of one of the new theatres, and maintained a vigorous popularity for thirty years. "La Dori" (1663) and "Pomo d'Oro," written for the Viennese Court, also

contain excellent music. He also wrote many cantatas for solo voices, which contain charmingly melodious arias.

A noteworthy contemporary of these composers was Legrenzi (born about 1625), who was Maëstro di Capella at St. Mark's in Venice from 1685 to 1690, where he did good service by re-organising the instrumental forces into something resembling the scheme of modern orchestras, and wrote a number of good operas.

One of the most interesting figures in the musical history of the century was Alessandro Stradella. He also was a pupil of Carissimi's, and his powers excited the imagination of his contemporaries to such an extent that he became the hero of one of the most remarkable romances in musical history. He was undoubtedly a composer of great powers, which are shown in his Oratorio "San Giovanni Baptista," by very free treatment of instruments, well and clearly designed arias, fine and broad choruses, and a considerable power of dramatic expression. His work shows the artistic thoroughness of the Carissimi school, combining respect for the old choral traditions with mastery of the new artistic theories. His work is more mature than that of any other composer of the century before Alessandro Scarlatti, and is rather suggestive both of his style and of Handel's.

CHAPTER IV.

THE PROGRESS OF OPERA IN VARIOUS COUNTRIES, FROM THE MIDDLE OF THE SEVENTEENTH CENTURY TILL THE TIME OF GLUCK.

THE new movement, which gave birth to modern Opera and Oratorio about 1600 A.D., soon branched out into two distinct lines, which have maintained their characteristics till the present day. The first prominent representatives of these were Monteverde and Carissimi. The former stands at the head of the modern composers who study effect more than art; the latter at the head of those who study art more than effect. Monteverde ostentatiously rejected the traditions of his predecessors, to leave himself free to carry out his dramatic ideals. Carissimi endeavoured to make use of the accumulated wisdom of earlier generations to guide him to the fittest artistic expression of his musical ideas.

The traditions of Monteverde were handed on to his pupil Cavalli (1599-1676), who became the foremost operatic composer of his time; and by him they were introduced into France, whither his great reputation had penetrated. But the characteristics of French opera were different from the ideals of the Italians, being founded mainly on ballet and spectacular display. The Italians in those days cared little for ballet; and to make Cavalli's operas palatable to French audiences, ballet airs had to be supplied. The task fell to the lot of Jean Baptiste Lulli, a young man who had been sent from Italy to the French Court and had ingratiated himself with King Louis XIV., by his talent for supplying dance music for the "Mascarades," in which the King and his Court took pleasure in dancing. Lulli was by this means brought into direct contact with Cavalli's works, and the experience stood him in good stead when he came to write operas some ten years later. In the meanwhile he kept in touch with the stage by writing incidental music to several of Molière's "Comédies Ballets," in which he himself sometimes acted; and by composing "divertissements dansés," in which line he had made considerable success as early as 1658 with "Alcidiane."

The foremost French composer of the time was Robert Cambert (1628-1677), who is sometimes described as the first composer of French opera. He made his first appearance with noteworthy success in a work called "La Pastorale," in 1659, which is described in the language of the time as "the first French comedy in music." It was followed by "Ariane" in 1661. In 1669 Louis founded the "Académie Royale de Musique" for the performance of operas and gave the management into the hands of Perrin, who, being a kind of poet, provided the librettos and associated Cambert with himself as composer; and they produced "Pomona" with success in 1671.

Lulli, however, had the ear of the King, and persuaded him to abrogate Perrin's rights and hand them over to him; giving him sole power for the performance of opera in Paris. Cambert, by this means, was driven out of France and took refuge at the Court of Charles II., where he remained till his death in 1677.

Lulli then began his important operatic career with the *pasticcio* "Les fêtes de l'Amour et de Bacchus" in 1672, and followed it up with his first complete opera, "Cadmus," in 1673. From that time till his death, in 1687, he continued to supply operas year after year; the most noteworthy being "Alceste" (1674), "Thésée" (1675), "Atys" (1676), "Bellérophon" (1679), "Persée" (1682), "Phaëton" (1683), "Amadis" (1684), "Roland" (1685), and "Armida" (1686). The last was "Acis and Galatea" (1686). The scheme of his operas was well contrived for spectacular effect, apparently on the same plan as that adopted in Cambert's works. The plays were interspersed with ballets and choruses, and scenes in which a number of persons were effectively grouped on the stage; and the development of each act shows considerable power of artistic management and insight for stage effect, which are made the more available by the allegorical character of the subjects. The best features of the works are the overtures, which are solid and dignified, and the many fine passages of declamatory music, which comprise some high qualities of dramatic expression. Lulli's work is immensely superior to Cavalli's in technical mastery of resource; its drawbacks are the heaviness and monotony of his instrumental accompaniments, and his carelessness of artistic finish. He had no rivals in France, and left no one capable of immediately carrying on the development of French opera. But he set his seal upon the form of

art, and French opera has maintained its distinctive features ever since. He had a very keen eye for business, and left a fortune of 800,000 livres behind him when he died in 1687.

The influence of the French style became powerful in England when Charles II. was recalled to the throne in 1660. He brought with him from foreign countries an enthusiasm for it, and when he restored the establishments of the Chapels Royal he endeavoured to replace the grand old style of Tallis and Byrd and Gibbons, for which he had no taste, by the music of viols, and solos, and things generally of a livelier cast, like French music.

Most of the singing men and organists and composers of the old *régime*, such as Captain Cook and Christopher Gibbons and W. Child, were not sufficiently in touch with the new movement to supply him with what he wanted. So he took advantage of a manifestation of great talent among some of the choirboys of the Chapel Royal to send one of the most gifted of them, Pelham Humfrey (born 1647), to France to learn his business there. After a year or so this boy came back thoroughly imbued with the French style, and became a fit leader to the younger generation of composers, represented by John Blow (1648—1708) and Michael Wise (born about 1648, died 1687), who were among the choirboys of the same standing as himself. Unfortunately Humfrey himself only survived to the age of twenty-seven, and made no more than a beginning, with some singular and sometimes interesting experiments in Church music. But among the choirboys of the next generation appeared the remarkable genius, Henry Purcell (1658—1695), who readily assimilated the influences of the new movement, both in its French and Italian aspects, and in the short space of the thirty-seven years of his life produced an enormous quantity of music of every kind, both instrumental and vocal, comprising operas, songs, sonatas for strings, suites, and church music.

England had already at this time a distinct type of stage piece associated with music, which became the model of the occasional early experiments in opera. A kind of entertainment called a Masque had been popular at Court for many generations. All the Stuarts were fond of theatrical performances, and in Charles I.'s reign the Court constantly entertained itself with such masques, in which the Queen and her ladies and little Prince Charles took part. The words of these

works were written by the most distinguished poets, and the music by the ablest musicians attainable. These performances occurred annually almost up to the outbreak of civil war. Among their characteristics is a certain literary flavour, and a preponderance of fanciful elements over dramatic; and these qualities reappeared in the operatic experiments which were made after the Restoration.

It was in music for plays, operas and dramatic scenes that Purcell's highest genius was ultimately shown, and the tradition of a national style, which had been manifested in the music of the earlier masques, was revived. But the legend hitherto universally accepted, that Purcell's career began with music for the theatre, has recently been discredited through the careful and exact researches of Mr. Barclay Squire; for though he undoubtedly wrote music for "Theodosius" and "The Virtuous Wife" in 1680, his admirable music for various plays which were first performed shortly before that date, has been considerably antedated, because it was evidently written for later revivals. The first decisive impulse given to his career was probably due to his appointment in 1680 as organist of Westminster Abbey, whenceforward he devoted the larger part of his activity for some years to Church music and Royal Odes, of which he produced an enormous quantity, of characteristic but unequal quality. It was not till about 1688 or so that opportunities for exercising his genius in connection with the stage became more frequent. It was probably about that time that he produced his little opera "Dido and Æneas," a work which was epoch-marking in its richness of expression, range of harmony, and scope of musical resource, and in the fine quality of its ideas. "Dioclesian," a work on an even larger scale, but of less intrinsic interest, followed in 1690; "King Arthur," usually regarded as his most important work for the stage, in 1691. The poem for this work was written by Dryden. In succeeding years he produced a great deal more incidental music, dances, and songs to various plays, such as "The Fairy Queen" (1692), "The Indian Queen" (1695), the three parts of "Don Quixote" (1694 and 1695), "Abdelazer" (1695), and "Bonduca" (1695).

Purcell died in 1695, and left the country without any composer of sufficient powers to carry on the work he had so well begun, till the advent of Handel in 1710 put a new aspect on affairs. Purcell's style is very individual, and his powers most comprehensive; but the immature state of music at

the time when he lived, as well as the absence of good models in the new style of art, militate against the general equality of his work, and prevent his holding as high a position in public favour as his genius deserves.

Germany shared the same fate as England at this time, as far as the establishment of any characteristically national opera was concerned. For though many composers took in hand the form of art known as the Singspiel, and though Reinhard Keiser (1673—1739) produced no less than 116 operas, mostly for his Theatre in Hamburg, no one was able to maintain a characteristically German quality of work, and in the next generation opera in Germany fell under the spell of the Italian style.

In Italy the highest position among opera composers at this time was held by the great Alessandro Scarlatti (1659—1725). He was a pupil of Carissimi, and carried on the artistic traditions of the line of art he represented.

His first opera, "Gli Equivoci nel Sembiante," came out in Rome in 1679. But most of his works were written for Naples, and with him began the great days of the Neapolitan school, whose composers were celebrated for the excellence of their writing for the voice.

In the course of his career Scarlatti produced over 100 operas, most of which have been lost. Those that remain show great advance on the work of his predecessors in maturity of technical workmanship and style. The instruments are much more effectively and freely used, the arias are better balanced and better developed, and his fund of melody is richer and more varied. He also did his art signal service by frequently adopting a form of instrumental overture in three or four movements, which was the ultimate source of the modern orchestral symphony.

The drawback of his type of opera is the constant and wearisome alternation of recitatives and arias, which latter are always in the same form, with a leading portion and a contrasting portion, and a "Da capo," or simple repetition of the first portion to conclude with. Scarlatti was doubtless not the inventor of the form, but he used it with monotonous persistence, to the detriment of his works as wholes.

He was the last Italian of the early period who occupied the foremost place in the world as an operatic composer. In succeeding generations the German composers learnt their art in the school of the Italians, and for some time maintained pre-eminence as writers of Italian opera.

The first to wrench the sceptre from the hands of the Italians was G. F. Handel (1685—1759), who began his career as a subordinate violin player in the band of Keiser's Opera House in Hamburg. From the position of violinist he was promoted to that of cembalist or accompanist on the harpsichord, and in Keiser's Theatre he produced his two first operas, "Almira" (1705) and "Nero" (1706); and here he formed the acquaintance of the able and energetic Johann Matheson (1681—1764), who was one of his first friends and advisers. About the year 1707 he succeeded in carrying out his long-cherished project of going to Italy; and he there produced "Rodrigo" in Florence in 1707 and "Agrippina" in Venice in 1708. He soon learnt all the arts of the Italians, and surpassed them in their own lines; and this experience had the profoundest influence on his style and his career.

In 1710 he came to England, which was sorely in need of a man of sufficiently comprehensive powers to supply the fashionable world with operatic performances. He was invited to produce an opera, and wrote "Rinaldo" in a fortnight; which is not only one of the quickest pieces of work ever done by a musician, but one of his best operas. It came out in 1711, and was enthusiastically received, and his position in England was instantly assured.

But he did not at first devote much of his time to opera, as he had to attend to his duties as Capellmeister to the Elector of Hanover (afterwards George I.), and to his duties as Capellmeister to the Duke of Chandos at Cannons. For the latter he wrote the first version of "Esther" (under the name of "Haman and Mordecai," a masque), and "Acis and Galatea," and the "Chandos Anthems." His mind was concentrated more decisively on opera work from the year 1720, when the Royal Academy of Music—for the performance of operas—was founded by various people connected with the Court. The enterprise was opened with Handel's "Radamisto," which was a phenomenal success. Buononcini and Ariosti were also engaged as composers, and some of the greatest living singers, such as Cuzzoni, Faustina Bordoni, and Senesino were engaged to sing. Unluckily, a series of misfortunes brought the establishment to an untimely end. The violent rivalries of Cuzzoni and Faustina and their followers threw the Opera House into confusion, and the counter attractions of the famous "Beggar's Opera" at the Theatre in Lincoln's Inn Fields (1728) reduced the numbers of the audience, and the Royal Academy of Music

finally collapsed with a loss of £50,000. For this institution Handel wrote fourteen operas, many among his best works of the kind, such as "Radamisto" (1720), "Ottone" (1722), "Giulio Cesare" (1723), "Tamerlane" (1724), "Rodelinda" (1725), "Scipione" (1726), "Alessandro" (1726), "Tolomeo" (1728).

Being undismayed by disaster, and confident of his own abilities, he determined to run an Opera House on his own account, and entered into partnership with one Heidegger for the purpose. Unfortunately the good will with which he had been regarded by the people at Court turned to deadly enmity, possibly through the machinations of the Italian composer Buononcini, who started a rival house with the assistance of some members of the aristocracy in 1733. A bitter war was carried on till 1737, when the aristocracy's opera house collapsed, and Handel only managed to hold on for a fortnight longer. The tide had turned so fiercely against him that one new opera after another was a failure, he lost his savings, and his health gave way. But a short visit to Germany revived him and he returned to the charge by writing a few more operas for a fresh venture under Heidegger. His last was "Deidamia," produced in 1740, when he was fifty-four years old.

The period of his Oratorio work slightly overlaps the operatic time. "Esther," "Deborah," "Saul," and "Israel in Egypt" all made their appearance before 1740. But the greater part of the works by which he is best known were produced after the long effort of his operatic career was over.

His operatic works form the climax of the first stage in the history of opera. In plan they are much the same as Scarlatti's; and though his arias are characterised by a greater wealth of melody and a greater resource of treatment and expression, the same monotonous alternation of recitative and aria ruins the general effect of the works. The materials in detail are often superb; and though he played into the hands of the singers, who were already beginning to feel and show their power, he did not fall into the degree of empty conventional insincerity which characterised the works of the writers of Italian opera in the next generation. His position was that of a caterer for the public, but the quality of what he gave them was intrinsically worthy of his great powers.

Meanwhile the popularity of opera in Italy evoked a perfect flood of fairly artistic works by a great variety of

composers, all of whom had more feeling for suitable writing for solo singers than for dramatic effect. The influence of the Neapolitan school, of which Alessandro Scarlatti was the greatest representative and progenitor, became enormous. Most of the leading composers were either pupils of his or pupils of his pupils—such as Gaetano Greco—or pupils of his successor, Durante (1684—1755). Among those were Leonardo Leo (1694—1746), a composer of really solid and notable powers; Leonardo Vinci (born 1690, poisoned 1732); Nicolo Porpora (1686--1766); David Perez (1711—1778); Nicolo Jomelli (1714—1774); Domenico Scarlatti, Alessandro's son, and famous as a player on and writer for the harpsichord (1683—1757); the writer of native Neapolitan buffo opera, Logroscino (1700—1763); and the short-lived but brilliant G. B. Pergolesi (1710—1736). The composer who enjoyed the widest European fame was Adolph Hasse (1699—1783), a German, who began his career as a singer, and learnt the arts of Italian opera under Neapolitan influences, and spread the subtle seductions of its easy fluency with too much success throughout his own country. He married the famous singer Faustina Bordoni. Among the few prominent Italian composers who were not of the Neapolitan school, Steffani (1655—1730), Lotti (1667—1740), Caldara (1678—1768), and Galuppi (1703—1785) honourably represented Venice; and G. Buononcini, Handel's rival, (1672—1752) and Sarti (1729—1802) came from Bologna.

The stiffness and formality of the Italian grand opera were very happily relieved by the influence of the opera buffa and the light pieces called "intermezzi," which were performed between the acts of the grand operas, act for act alternately. Their light humour and gaiety maintained a happy savour of human nature which the solemn and mechanical complacency of the grand opera tended to obliterate. Among the most famous of these was the "Serva Padrona," by Pergolesi, in which the source of much of Mozart's lighter style in the humorous situations of his operas may plainly be traced.

Music in France at this period had no great artistic importance, and only one name of conspicuous interest makes its appearance. J. P. Rameau (1683—1764), the son of the organist of Dijon Cathedral, was intended for the law, but he determined to devote himself to music, and gave his attention at first to musical theory, and wrote an important treatise

on the subject. Notwithstanding which, he kept his artistic freshness sufficiently unimpaired to write very successful operas in the later years of his life. His first was "Hippolyte et Aricie," which came out in 1733, and met with great opposition in Paris. "Castor and Pollux" appeared in 1736, and his most important work, "Dardanus," in 1739. He was a man of character and originality, and the genuine verve of his musical ideas cannot be gainsaid. It is shown very happily in the dance tunes with which his operas are interspersed, which are remarkably spirited and vivacious.

About the middle of the century Italian opera buffa was introduced into Paris by an Italian company. It was much opposed on the ground that it was not French, but the French composers imitated the style and improved upon it, and from this source sprang that most successful form, the Opera Comique of later days.

CHAPTER V.

ORATORIO IN THE TIME OF BACH AND HANDEL.

The Italians enjoyed the distinction of giving the start to Oratorio, as they did to most of the other forms of modern musical art; but, after their composers had developed it to the excellent artistic standard of Carissimi and Stradella, a blight seems to have settled on it, and it rapidly became even more mechanical and pointless than contemporary opera. There were many composers who were fully capable of writing effective and fluent choruses, such as Colonna (1640—1695), Lotti (1667—1740), Durante (1684—1755), and Leo (1694—1746), but they reserved their powers in that line for their Psalms, Magnificats, hymns, masses, and motets, and submitted to the public preference for solo singing and fluent melody so far as to reduce the choral part of Oratorios to a minimum, and to seek for their effect mainly in strings of formal and conventional arias. It remained, therefore, for other countries to develop this great form of art to its highest standard of interest and artistic completeness.

The mood of Germans was eminently favourable. They had more appreciation of choral effect, and regarded the Oratorio form with much more serious feelings than the Italians. Moreover, it happened that the form which they especially cultivated lent itself naturally to very serious and earnest treatment. Italian Oratorio dealt with a variety of subjects; sometimes Old Testament heroes, sometimes allegorical personages, sometimes famous saints. But German religious intensity showed itself by laying hold of one subject, and concentrating almost all its fruitful energy on the story of the Passion, as told by the four Evangelists. The source of their treatment of the subject was the traditional mode of reciting the story in Holy week so as to give it more telling effect; by distributing the words of different characters to different readers, and giving the utterances of the masses of people to the choir, which went technically by the name of the "turba." John Walther wrote a musical setting of the tragedy on such lines as early as 1530. Heinrich Schütz followed with a very interesting and expressive treatment of the

"Resurrection" in 1623, and of four "Passions" later in his life. More advanced stages of art are shown in settings by Giovanni Sebastiani in 1672, and Funcke in 1683, and by Keiser in 1703. The art of dramatic choral writing was meanwhile developed in the kindred form of church cantatas, by such masters as Tunder, Buxtehude, John Christoph Bach and John Michael Bach. The Italian aria form was also imitated by German composers, and introduced with effect into the settings of the "Passion"; so that by the time of John Sebastian Bach (1685—1750) the artistic scheme was tolerably complete; and no man was ever more ideally fitted to treat a subject at once mystical and dramatic with the highest intensity and genuine sincerity.

Bach wrote his first setting according to "St. John" in 1723, just before his move from Cöthen to Leipzig (*see* page 42). It was first performed on Good Friday in 1724 at the latter town, soon after he had been appointed cantor of St. Thomas's School and Director of the Music at the two principal churches. Beautiful and sincere as this work is, it, however, falls considerably below the great setting of the "Passion" according to St. Matthew, which is far the noblest and most expressive example ever produced. This came out in its first form on Good Friday, 1729, and was afterwards revised and brought out anew in 1740.

In this complete state of the form it is noticeable that it takes the nature rather of a religious exercise than of a mere musical and dramatic entertainment. The story itself occupies comparatively small space, being told in the recitatives allotted to the Evangelist and the other characters, and in the short dramatic outbursts of chorus. What marks the form as ultra-German is the manner in which each step of the tragedy is weighed upon and brought home to the hearer and worshipper by the poetical reflections given either in the form of expressive arias or in the chorales, in which latter the audience in earlier days had been accustomed to take part. These are introduced at each step of the story, and serve to emphasise each successive situation; the whole being rounded off by the great reflective choruses which come at the beginning and end of the complete work. In Bach's hands the result is one of the most pathetic and deeply imaginative works in all the range of music. It was too characteristic and serious, even for the German general public of that time; and its performance

was restricted to Leipzig in the eighteenth century, and ceased altogether for a time at the beginning of the nineteenth. Mendelssohn revived it at Berlin in 1829, and the first performance in England was that under Sterndale Bennett in 1854. Bach wrote at least two more settings of the "Passion," but they have been lost. The rest of his sacred choral works consist mainly of the numerous church cantatas written for weekly performance in Leipzig, the superb motets, the Magnificat in D, the great B minor Mass, and the so-called Christmas Oratorio written in 1734, which is really a series of cantatas for Christmas Day, New Year's Day, New Year's Sunday, and the Epiphany.

Handel, at the beginning of his career, came under similarly serious influences. He set the "Passion" as early as 1704, and employed in it the highest resources of choral effect and solos. But when he went to Italy he fell in with the Italian taste in Oratorio for a time; and in the two examples of Oratorio which he produced for performance there — the "Resurezzione" and the "Trionfo del Tempo e della Verita"—he reduced the choral portions to a minimum. He nevertheless learnt much from the Italians in the art of smooth and fluent writing for chorus, and put it to excellent use at a later period. When he came to England in 1710 his time was mainly occupied for thirty years in writing and managing operas, but he occasionally wrote serious works, in which choral effect played an important part. He produced the Utrecht "Te Deum" in 1713, and wrote another setting of the "Passion" in 1716, while attending to duties at Hanover. While at Cannons, in the service of the Duke of Chandos as Capellmeister, he produced the "Chandos Anthems," two settings of the "Te Deum," the serenata or masque of "Acis and Galatea," and the first version of "Esther"; which latter appears to have gone at first by the name of "Haman and Mordecai," and to have been described as a masque. This circumstance throws some light on the development of the English oratorio form, which is undoubtedly quite distinct from the Italian form. As has been already mentioned, masques had long been popular in England. They were theatrical entertainments in which the interest was more literary than dramatic; the poems of which were contrived to serve for pretty pageants, enhanced by choruses and solos and incidental music. The general aspect of "Acis" and "Esther" shows that Handel followed the

usual scheme of masques in them, the main difference being that as he was far the greatest and maturest composer who wrote music for anything of the nature of an English masque he naturally expanded and enriched the individual movements almost beyond recognition. In its more primitive form it had served as the model for experiments in English opera; in this more expanded form it also served as the principal model upon which the English form of Oratorio was designed. It is not a mere question of speculation, for the historic connection is as conclusive as the intrinsic similarities; and the continuity is the easier to follow because up till Handel's time the English people had never troubled themselves about Oratorio at all, and its place in the scheme of English music was void. The manner in which the void came to be filled has something of the character of a chapter of accidents; but the accidents are quite coherent, and the fact that "Esther" was at first called a Masque and later on an Oratorio serves to unite the two types conclusively together.

After his short engagement with the Duke of Chandos, Handel resumed his opera career. But in 1731 an independent attempt made by Gates to revive "Esther," with action, caused Handel to revise it and perform it himself, and he also brought "Acis and Galatea" to another hearing with the help of scenery and action. Their success led to further experiments in the same direction. At that time he had an opera theatre on his hands, but was not allowed to perform secular operas in it on certain days in Lent; so by way of keeping the house employed, he produced in the next year, 1733, the Oratorio of "Deborah" on the stage of his theatre. This was practically his first Oratorio deliberately made as such, and was on the same general lines as the earlier works, "Esther" and "Acis and Galatea." His objects in bringing it forward are patent on the surface. He had to supply the public with an entertainment, and to do it quickly. So he patched together a number of choruses and airs and other movements from earlier works and filled up the spaces with new music, and called the result an Oratorio. The public took very kindly to this form of entertainment, and it proved so much more successful than the operas that he soon followed up "Deborah" with other works of similar cast, such as "Athaliah" (1733) and "Alexander's Feast" 1736. The year 1738 marks the decisive turning of his mind towards the Oratorio form,

for in this year he produced both "Saul" and his most monumental work, "Israel in Egypt." Both of these were patched in the same way as "Deborah" had been, but in some respects more unaccountably, for in both he inserted a great deal of music by other people. He probably considered them more as performances to attract an audience than as an artistic expression of his own personal identity, and was not over-sensitive about the materials he used. In "Israel in Egypt" he used music by Stradella, Gaspar Kerl, and Urio, and many movements from a Magnificat which was probably by Erba, though some people cling to the belief that it may be an early work of Handel's own. A great deal of the borrowed portions are distinctly dull, but what remains of Handel's own is so supremely fine that the Oratorio as a whole is likely to be always regarded as Handel's most important achievement.

The end of his opera career came in 1740, and he wrote his most famous work, "The Messiah," in 1741, and brought it to a first hearing in Dublin in 1742. "The Messiah" differs from his other Oratorios in its abstract nature, and the predominance of the reflective element gives it an affinity to the German form of Passion music. It is much more of an act of worship or a glorified anthem than a dramatic Oratorio. This also evidently suits English moods, and though it did not lay hold of public taste at once, it seems now to be more firmly rooted in the national affections than any other musical work whatever.

The rest of his Oratorios succeeded each other year by year on the plan of the earlier ones, which clearly approved itself to him, and was, perhaps, too easily handled for their permanent general value. The last was "Jephthah," written in 1751, at a time when his eyesight was already failing. An operation, performed with the hope of restoring his sight, as in the case of J. S. Bach, completely blinded him; but he lingered longer than his great contemporary, and did not leave the world till 1759.

The departure of two such great masters from the scene left the musical world very blank. They had summed up the possibilities of choral music so far, and, till instrumental music had developed a great deal, there was not sufficient field to give another great composer a chance, and the Oratorio form almost completely collapsed for a long time. Arne and Boyce (both born in 1710) produced some artistic Oratorios with distinctly English qualities about them, and

Arne left a permanent mark upon the nation by his admirable tunes, such as "Rule, Britannia" (1740), and "Where the bee sucks" (1746). His most successful Oratorio was "Judith" (1773). Arne died in 1778, Boyce in 1779.

In Germany, Philip Emmanuel Bach, who was keenly in sympathy with the modern tendencies of art, and excelled equally in symphonies and sonatas, produced two really interesting Oratorios, "The Israelites in the Desert" (1775) and "The Resurrection and Ascension of Christ" (1787). Both of these works are designed on lines similar to those of the German Passions, and both are most significant in the qualities which show the progress of the art of instrumentation; and a treatment of chorus which has more kinship with the harmonic tendencies of modern times than with the grand and characteristic elaboration of his great father's work.

In Italy Oratorio ceased to have any significance, and Church music became for the most part conventional and operatic. Italian composers wrote fluent counterpoint in their choruses, but their Church works have a singular lack of point and character. Besides those mentioned at the beginning of the chapter a few merit reference: Astorga (1681—1736) for his charmingly musical and expressive "Stabat Mater"; Marcello (1686—1739) for his famous Psalms; Pergolesi (1710—1736) for his "Stabat Mater."

CHAPTER VI.

THE PROGRESS OF INSTRUMENTAL MUSIC UP TO THE TIME OF J. S. BACH.

THE history of Instrumental Music divides naturally into three well-defined periods. The first extends from the early experiments in the fifteenth and sixteenth centuries up to the time of J. S. Bach, the second up to Beethoven, and the third till the present day. They are each marked by consistent distinguishing traits. The first by contrapuntal methods akin to those of choral music; the second by the development of pure harmonic forms of the sonata order, which are shown in their highest perfection in the sonatas and symphonies of Beethoven; and the third by a striving after greater freedom than the pure sonata forms seem to allow, or an extension of its scheme by intellectual devices, and new kinds of contrapuntal methods; and by more decisive adoption than formerly of ideas and programmes as the basis of art.

In the early days of the first of these periods modern instruments were not available. The stringed instruments played with bows were the various Viols—treble, mean, tenor, viola da gamba, and violone or double bass. And for this set a quantity of music, both in the shape of dance tunes and of movements imitated from choral canzonas and similar choral works was written. Lutes of various sizes were conspicuously popular and useful, and the style of music written for them has permeated many types of more modern music written for other instruments. The position now occupied by the pianoforte was held by the harpsichord and the clavichord, and an immense quantity of music of permanent value was written for them in various countries.

All the forms of instrumental music then known throve in England in the time of the Stuarts, as has been described already in the second chapter. The last and greatest representative of this early English school was Henry Purcell, who had the advantage of knowing something of French and Italian models. His most important instrumental compositions are the Suites or Lessons for harpsichord and two sets of Sonatas for strings. The first of these sets of Sonatas

was published in his lifetime, in 1684; and the second by his widow, in 1697. These Sonatas are on the regular Italian plan familiar in Corelli's works; the most celebrated is that known as the Golden Sonata, which is No. 9 of the second set; many others have fully as interesting qualities. The admirable dance music he wrote for various plays ought also to be counted as representative of his skill as an instrumental composer. The movements are remarkably full of variety and point for the time when they were written.

Instrumental music throve also in France in those days, and early showed distinctive traits. The familiar inclination of the French for expressing their feelings by gestures has its counterpart in their predominant taste for dance rhythms in music and their love for ballet on the stage. Their own particular form of opera, which was set going by Cambert and Lulli, was mainly founded on ballet and kindred kinds of stage effect. Lulli no doubt gave considerable impulse to French instrumental music by the profusion of dance tunes he wrote for his operas. And he did good service to art by the type and style of overture he adopted, which was followed by Handel in the overtures to his operas and oratorios, and by other composers in the same line even in quite modern times, such as Spohr and Mendelssohn.

The department of instrumental music in which the French specially excelled was that of music for the harpsichord. Among the early masters was Jacques Champion de Chambonnières, who was harpsichordist to Louis XIV. in the early part of his reign, and published harpsichord music in 1670. A collection of "Pièces de Clavecin," by Le Bégue, also deserves mention, which was published in Paris in 1677. The greatest of the French school was François Couperin (1668—1733). He wrote a profusion of little movements, full of grace, fancy, and character, grouped into sets called "Ordres," such as are now commonly called Suites. He showed his most solid gifts in his allemandes, sarabandes, and preludes, and his lighter and more popular vein in his rondos, and the numbers of pieces with fanciful names which generally formed the latter part of these "Ordres." He is the prototype of an essentially French school, which has continued till the present day to supply the world with little pieces based on some dance rhythm, or a title which explains and supplies the motive of the pieces. The type is evidently more congenial to their taste for effect and natural vivacity than the forms of abstract instrumental music. Couperin

also wrote a book called "L'Art de toucher le Clavecin" (1717), which is a most invaluable and complete explanation of harpsichord playing in its prime, and is often referred to by him in editions of his compositions as "Ma Méthode." Similar to Couperin's works are the many pieces for harpsichord by J. P. Rameau (1683—1764). His first "Book of pieces for the Clavecin" came out in 1706. The plan of his suites is much the same as Couperin's, comprising a few solid movements at the beginning and a number of lively tunes and rondos in the latter part. There is even more directness and point about some of Rameau's picture-tunes than Couperin's, and the connection with the stage is more obvious, inasmuch as some of those which are still familiar to modern pianists appear also as ballet pieces in his operas.

Before the end of the sixteenth century organs had arrived at a fairly complete state. It was natural that the associations of the organ should cause organists to imitate choral works in their compositions; and they improved upon them first by introducing a great variety of turns and runs and ornaments. These ultimately developed into a special kind of composition, somewhat like the products of extemporisation, consisting mainly of runs, accompanied by simple successions of chords. This form was commonly known as a Toccata; and though crude and elementary, it has considerable historical importance as one of the first of the large musical forms which established a sort of individuality, as an instrumental composition independent of choral models. Its earliest representative composers were Andrea Gabrieli (1510—1586), and his famous nephew, Giovanni Gabrieli (1557—1612), and Claudio Merulo (1533—1604), all of whom were organists of St Mark's at Venice. The most important of the early northern organists was Jan Pieterszoon Sweelinck, organist of Amsterdam (1562—1621). His work, consisting of fugues, variations, toccatas, is marked by a considerable inventive gift, and talent for speculation, which were remarkably helpful to the progress of his branch of the art. He was the prototype of the northern group of organists, some of whom, such as Reinken and Buxtehude, were among the models of John Sebastian Bach. The greatest of the early organists, and the first who arrived at any real maturity of style, was Girolamo Frescobaldi (1583—1644), organist of St. Peter's at Rome. His works comprise some of the earliest examples

of well-developed fugues of the modern kind, as well as specimens of all the forms known in his time; which show that he had great mastery of resource and inventiveness, as well as firm grasp of artistic principles.

The earliest of the great German organists was S. Scheidt, born in Halle in 1587. He wrote a large quantity of remarkable music for his instrument, and died 1654. Soon after him came Frescobaldi's pupil, Froberger, who was born early in the seventeenth century, and died 1667. He was even more important as a writer of harpsichord music than for his organ music: since he adapted the methods of the organ composers to the smaller domestic instrument, and was a special prototype of J. S. Bach in that respect. Gaspar Kerl, who is thought to have been a pupil of Carissimi and of Frescobaldi, was born in 1628. A composer of greater scope was George Muffat, who not only wrote effective and genial organ music, but also some excellent suites for strings. He died in 1704. Johann Pachelbel (1653—1706) was especially successful as a composer of "Choral vorspiele," a very characteristic form of German Art. Reinken (1623—1722), another very remarkable musician, was organist of Hamburg for 66 years; the Danish organist, Dietrich Buxtehude (1637—1707), was the most brilliant and interesting of this group of composers and exercised considerable influence on J. S. Bach.

The most important and fruitful line of instrumental music emerged from the obscurity of indefinite experiment into the light of a promising dawn in Italy in the latter part of the seventeenth century. The name with which the decisive awakening of violin music to life is always rightly associated is that of Arcangelo Corelli (1653—1713). In his time the art of violin making was brought to perfection. Nicolo Amati was his senior by many years, and Antonio Straduarius and Joseph Guarnerius, the two greatest of violin makers, were his contemporaries. Corelli represents the essentially solid and expressively musical school of violin playing. He was in nowise greatly expert in mechanical difficulties, but the traditions of his solid style have been handed down from master to pupil through successive generations of famous players till the present day. His works consist entirely of sonatas and concertos for stringed instruments, with accompaniment of figured bass for archlute, or harpsichord, or organ. The first set, consisting of twelve "Sonate da Chiesa," was published in Rome in 1683; the second set, twelve "Sonate da Camera," in 1685 The distinction between these Church and

Chamber sonatas is important, since the former represent (in an antiquated disguise) the modern abstract sonata, while the latter represent the dance suite. The type of the Church sonata is a set of four movements—(1) a slow introductory movement, (2) a canzona or fugal movement, (3) a short slow movement, (4) a lively rhythmic movement. The Chamber sonatas commonly begin with an introductory slow movement, followed by a solid allemande, corrente and sarabande, and generally have a lively giga or gavotte to conclude with. The whole of his compositions amount to no more than five sets of such sonatas and a set of concertos. What gives them their permanent attraction is their artistic equality and fluency, combined with simplicity, sweetness, a vein of poetic expression, dignity, and an admirably even flow of easy part-writing. Corelli was in no sense the inventor of this form of art, as it was obviously familiar to many composers before his time and contemporary with him; but he set the seal of an evenly-balanced individuality upon his works in such a manner as to make them one of the landmarks of musical history.

Immediately after his time the great Italian school of violinists bloomed into wonderful vigour and perfection—several of Corelli's own pupils occupying an important position among them, such as Somis (1676—1763), Locatelli (1693—1764), and Geminiani (1680—1761). Other great players, more or less independent of Corelli, also made their appearance, such as Veracini (1685—1750) and Vivaldi (born in the latter part of the seventeenth century, died 1743), and Tartini (1692—1770). The school continued to flourish till the days of Mozart and Beethoven, and their works and deeds belong mostly to the second period of instrumental music, as their compositions are mainly of the sonata kind, and illustrate harmonic principles. Vivaldi, however, occupied a peculiar position, both as the early representative of the brilliant school of players and as a writer of a great number of concertos for stringed instruments, which served as the models to J. S. Bach for his compositions of that description. Vivaldi was very early among those who had a strong sense of the value of simple relations of tonic and dominant as a principle of design, and had the ability to use such contrasts systematically and effectively.

Among early German violinists must be mentioned H. J. F. von Biber (1638—1698). He was a famous performer and a worthy composer, and published a set of sonatas as early as 1681.

Handel's position in respect of instrumental music is comparatively unimportant. His most famous instrumental composition is the first set of lessons or suites, which came out in 1720. As types of the "Suite" form they are irregular, and combine features both of church and chamber sonatas of the Italian kind. The former is illustrated by the number of fugues, which correspond to the canzonas in the early church sonatas; while interspersed with regular accepted dance tunes are sets of variations, which are unusual features in such works. The next most familiar are his violin sonatas and his organ concertos, which are mainly on Italian lines, and in their way admirable. The least familiar are his many concertos for orchestral instruments, which again are based on Italian models, and do not look as if he had taken much pains with them. Several are made up for occasions out of movements from other works, such as oratorios and operas; and movements have sometimes been used at least three times in different works. They are generally instinct with Handel's usual vigour and breadth, but occupy no very important position in musical history.

The position of J. S. Bach in relation to instrumental music is in strong contrast to that of Handel. Handel wrote most of his instrumental music for occasions, Bach chiefly to find the most perfect artistic expression of his ideas in the various forms of instrumental art existing in his time. He studied the works of all the recognised masters of different schools so minutely and carefully that his works became the sum of all the development hitherto attempted in instrumental music. He always applied himself in accordance with his opportunities. In his younger days, when organist of various towns, such as Lüneburg, Arnstadt, Mühlhausen, he studied organ works and the performances of Buxtehude and Reinken, and Georg Boehm. In his first important post as organist at Weimar, he composed a great part of his famous organ works, and some of his best Church cantatas. When, in 1717, he was made Capellmeister to the Prince of Anhalt Cöthen, who had a special taste for instrumental music, he devoted himself specially to that branch of art, and it was at that time that most of his important work in instrumental music was done. He gave his attention to Vivaldi's concertos and copied out and rearranged sixteen of them for practice; and the outcome of this labour is shown in the fine set of six called the Brandenburg Concertos, which were written for the Markgraf of

Brandenburg and sent to him in 1721. And to the same influence must be traced the well known Italian Concerto for clavier and the Concerto for two violins in D, and other similar productions of the time when he was at Cöthen. It was also during this time (in 1722) that he completed the first half of the work known to all musicians as the Forty-eight Preludes and Fugues. This consisted of a collection of twenty-four pieces, written at various times, and brought together under the name of "Das Wohltemperirte Clavier," which means a clavier tuned in equal temperament, so that all keys are equally available instead of some being out of tune in order that a few others may be more particularly in tune; and Bach evidently meant to express his adherence to such tuning in preference to the older method by writing this set of pieces in all keys both major and minor. At Cöthen he also wrote his violin sonatas and the Suites Françaises. In 1723 he moved to his last important post of Cantor at the St. Thomas School and Director of the Music at St. Thomas and St. Nicholas churches in Leipzig. For the remainder of his life there he was mainly occupied with great choral works, such as the Passions, the Great Mass and the Church cantatas, but he still gave much attention to instrumental music. The English Suites were completed by 1726, and the collection of the Partitas, which had begun in 1726, was completed in 1731. Of the three sets of Suites the French are the lightest and brightest, the English the most solid, and the Partitas the most varied; and the whole series stands in the same relation to suite music of all times as Beethoven's sonatas stand to all music of that class. The twenty-four preludes and fugues constituting the second book of "Das Wohltemperirte Clavier" (making up the complete forty-eight) were finally collected together in 1740, eighteen years after the first book. The collection represents the accumulation of pieces which had probably been going on for years; as Bach's constant habit was to revise again and again till he got his work near enough to his own standard of artistic perfection.

In all Bach's most successful instrumental compositions his leaning towards the methods of the old school is evident. The elasticity and expansiveness of such old forms as the Fugue, the Canzona, the Toccata, and the early type of Fantasia made them more attractive to him than the Sonata types, which seemed to limit the range of harmony

and modulation. He very rarely attempted anything important in regular Sonata form, and when he did the result is not very characteristic of him. He must therefore be regarded rather as the culminating representative of the polyphonic period of instrumental music than the forerunner of the harmonic period, whose representatives, until Beethoven's time, almost ignored both his music and his principles.

Among composers who distinguished themselves in Germany in the early stages of instrumental music the following must also be remembered: Johann Kuhnau (1677—1722), Bach's predecessor as Cantor of St. Thomas School, who led the way in composing both sonatas and suites for clavier; Johann Mattheson (1681—1722), Handel's friend, who wrote suites and several very valuable works on music; August Gottlieb Muffat, born about 1690 and died in 1742, wrote a large quantity of instrumental music of various kinds. And the survey will not be complete without reference to that unique figure, the Italian, Domenico Scarlatti (1683—1757). He was a son of the famous Alessandro, and in the earlier part of his life followed much the same career as his father, writing operas and Church music. The direction in which his special gifts of harpsichord playing lay was not fully appreciated by Italians, but after 1721 he settled in Lisbon, and found there and at Madrid a congenial audience among the people of the Court; and it was this encouragement which induced him to produce the mass of his harpsichord music. Only thirty pieces were published in his lifetime, under the name of "Exercises for the Gravicembalo"; but altogether he produced several hundreds. In later times they are always spoken of as sonatas, and for their self-dependent nature they are rightly so named, though they only consist of one movement apiece. They are remarkable as being among the first works of the kind in which neither the fugue principle nor dance rhythms are essential features. They are based on very definite ideas and a grouping of keys similar to that found in modern sonata movements of the completely harmonic type; and his manner of repeating phrases again and again has its counterpart in Mozart's works. His instinct for his instrument was extremely acute, and his devices of execution have been imitated by great writers for the pianoforte up to the most recent times.

CHAPTER VII.

THE PROGRESS OF INSTRUMENTAL MUSIC IN THE EIGHTEENTH CENTURY.

It is from the Italians that our modern style of instrumental music springs. Their inclination for simplicity of design and for easing the labour of attention seems to have led them, first of all people, to cultivate those simple kinds of harmonic contrast upon which the whole system of modern instrumental music rests. The contrapuntal style of art which culminated in the works of Bach and Handel was full of vigour and variety, but it showed signs of being toned down into more easy and obvious moods, in the choral works of even such early Italian masters as Leo, Durante, and Colonna; and this tendency is shown in a more marked degree in instrumental works such as the Concertos of Vivaldi. Early in the eighteenth century composers of Italian operas and of Italian instrumental music moved in the same direction. The writers of operas simplified their airs to the utmost to satisfy the taste of their indolent audiences. They made them as much as possible on one uniform pattern, in which simple contrast of the harmonies of tonic and dominant was essential to success; and they planned their overtures and preliminary symphonies on much the same principles. The great school of Italian violinists, whose artistic aims were much higher and nobler, were insensibly drawn in the same direction, and conveyed their ideas more and more in uniform harmonic designs. Some of them introduced allemandes and gigas, and other movements more characteristic of suites, into their sonatas, but even these soon became more and more harmonic in character and more distinctly uniform in plan. In Corelli (1653—1713) the contrapuntal style was still predominant; in the works of his pupils and immediate successors the balance began to lean towards the harmonic style. Passages founded on chords made more and more frequent appearance in them, and so did those figures of accompaniment which are among its most decisive indications.

The great school of Italian violinists came to its zenith very quickly. Corelli's style was noble and pure, but his technical resources were undoubtedly limited. His immediate successors extended the technical resources of the instrument, and adopted a much more modern style of expression. The eldest of his most famous pupils was Somis (1676—1763), who was born in Piedmont, and became a pupil first of Corelli and afterwards of Vivaldi. He settled in Turin, and is considered the head of the Piedmontese School. Among Somis' most famous pupils was the Frenchman Leclair (1697—1764), who began life as a ballet master and writer of ballet music. He attracted Somis' attention while acting in that capacity at Turin, and under his guidance developed into a great violinist. Nevertheless he had not the good fortune to win any high position as a player, though he left some admirable sonatas of the Italian type. A more famous pupil of Corelli's was Geminiani (1680—1761), a man of great abilities, but gifted with a temperament so excitable and ill-regulated that it prevented his attaining the position as a performer which his powers seemed to warrant. He, however, immensely enlarged the technique of the instrument, both by his compositions—such as sonatas and concertos—and by his teaching. His compositions were considered extremely difficult, and are not exactly child's-play even now, despite the advances made in technique; and they often present strikingly modern features of harmonization and expression. He also wrote a very valuable book on violin-playing which was far ahead of its time. He came to England in 1714, and spent a great part of his life here. One of Geminiani's most famous pupils was the Englishman Dubourg (1703—1767), who from 1728 was leader of the Viceroy's band in Dublin, and in that capacity led the orchestra on the occasion of the first performance of "The Messiah," in 1741. It was in his house that Geminiani died. Another famous pupil of Corelli's was Locatelli (1693—1764), who was born in Bergamo, settled in manhood at Amsterdam, and made a great reputation as a virtuoso. Some of his compositions are often blamed for artificial effects which are purely eccentric; but he was also capable of writing really admirable music, as his violin sonatas sufficiently prove.

In the same generation appeared, if report speaks truly, one of the greatest violinists of the world. This was Giuseppe

Tartini (1692—1770). He was a Florentine by birth, and first studied law, but some matrimonial complications caused him to hide for two years in a monastery at Assisi, during which time he devoted himself to music and taught himself the violin. Soon after leaving the monastery he happened to hear Veracini in Venice, and was so struck with his own shortcomings by comparison that he went to work again for another two years in Ancona. Padua ultimately became his home. He was a man of large feeling and cultivated mind. As a player his style is said to have been particularly noble and expressive, and his sonatas of the Italian type—thoroughly harmonic in plan—are the best of all that fine group of highly artistic works; especially the famous "Trillo del Diavolo," and the one in G minor known as "Didone abandonnata." Tartini was one of the first musicians to draw attention to some acoustical phenomena known as "combination tones," which he called "Terzi tuoni." His influence was mingled with the direct Corellian traditions through his pupil Pugnani (1727—1803), who was also a pupil of Somis. This famous violinist and teacher was born in Piedmont, and travelled in many European countries giving concerts. He wrote a good deal of violin music, and had a very famous pupil in the person of Viotti (1753—1824). Viotti was also of Piedmont, and studied under Pugnani in Turin. Later he travelled with him, and after that settled for some time in Paris, occupying himself mainly with teaching; for, though an extraordinarily fine performer, he greatly disliked playing in public. When the French Revolution came to its crisis, he crossed over to England, and led at various concerts in London, including some of those at which Haydn's symphonies were first performed. He is particularly notable for the large quantity of violin music he wrote, comprising concertos, quartets, duos, &c., which, though not of any great mark as actual music, are so admirably suited to the nature of the instrument and range over so wide a variety of technique that they are particularly valuable for teaching purposes.

His pupils, Rode (1774—1830) and Baillot (1771—1842), were famous representatives of the French branch of this school, all of whose members occupy an honourable position in the history of art and did most valuable service in furthering it.

In the department of clavier sonata, the Italians were not so prominent, since their best composers of instrumental

music were more attracted by the singing qualities of the violin. But they exerted much influence on its character and history, partly because the operatic style was more frequently used by composers of clavier sonatas than violin sonatas. The great Italian violinists wrote their sonatas for themselves to play; the writers of clavier music too often wrote their sonatas for fashionable pupils, whose tastes were mainly in the operatic direction. In the generation after the famous Domenico Scarlatti Italy was fairly well represented. The opera composer Galuppi wrote many sonatas for clavier, which have excellent points, and another of the best writers of the early clavier sonatas was Paradisi (1710—1792), who was born in Naples, but settled in London, where he brought out a successful opera, "Phaeton," and a set of sonatas for "gravicembalo," as the harpsichord was sometimes called. Among these are some of the best examples of the early sonatas—neat, elegant, finished, and well balanced, and very clear and complete in form. Of less enviable fame is Alberti (died 1740), an amateur and a good singer, who published a set of sonatas which became popular. These contained such a profuse amount of one particular formula of accompaniment that it has been generally known in later years as the Alberti bass.

The clavier sonata was cultivated with greater musical success by the Germans. They, in their turn, were not so highly successful as violinists, and rather preferred the keyed instruments; perhaps because they were less attracted to melody than to harmony. Bach's sons and pupils were specially distinguished for their works of this order, more especially the second son, Carl Philip Emmanuel (1714—1788). Like all the representatives of his generation, he was affected to a certain degree by the Italian influence, springing from the universal popularity of the Italian opera throughout Europe. But he kept more of the artistic vigour and genuineness of his father than any of his brothers and contemporaries. He wrote an immense number of sonatas, which are the best representative works of their kind in the interval between the days of Bach and Handel and the time of Haydn; and it was his sonatas which Haydn specially studied in early years as models for his own efforts in the same line. He also wrote some very curious, and sometimes interesting, experimental works, in a fantasia form, full of abrupt changes of time and strange modulations, and long passages without any bars; also some excellent and

vigorous symphonies, which are original in design and contain some very characteristic instrumentation. He was altogether a man of high intelligence and honourable purpose, and contributed, among his other services to art, an invaluable treatise on the way to play keyed instruments. His youngest brother, John Christian Bach (1735—1782), also made a considerable mark as a composer of instrumental music. He was only fifteen when his father died, and felt his influence least among the brothers. He went early to Italy and was for a time organist of Milan Cathedral. Later he settled in England and obtained a great position, both as a fashionable teacher and as a composer of sonatas, symphonies, and operas. His style was ultra-Italian. He is sometimes called the English Bach and sometimes the Milanese Bach. He exerted considerable influence on Mozart, who made friends with him when he came to England as a youthful prodigy. Many other composers added to the enormous mass of clavier music without greatly furthering the cause of art, though without discredit to themselves. Some few clung to the traditions of the ancient school, and wrote solid works of the suite order, and toccatas and fantasias and fugues; such as Krebs (1713—1780), one of Bach's favourite pupils, and Eberlin (1702—1776).

Meanwhile a much larger and more important form of art was progressing to maturity. In the next generation the general progress of mastery of design and instrumental resource advanced the standard of clavier sonatas and brought into being other forms of solo compositions, such as quartets, trios, &c. But the phases of progress which appear in them are all comprised in the progress of the grand form of the symphony, which is the highest and most perfect art-form of modern music.

The ultimate rise of this form of Art was in the instrumental movements which were used for the overtures of operas. These were at first very short, and little more than simple and somewhat pointless successions of chords. By the latter part of the seventeenth century they had developed into a group of movements something like the group which at that time frequently constituted sonatas and concertos. In Alessandro Scarlatti's time this "Sinfonia avanti l'opera" consisted of either three or four short movements, alternately slow and fast; and the order adopted uniformly by almost all composers soon after was a group of three, consisting of—first, a solid

allegro, then a short slow movement, and lastly a light and lively allegro. In course of time these groups of movements began to attract some little attention, and as they improved in musical interest and artistic completeness they were often played apart from the operas. They were found very serviceable in this independent form, and to meet the demand an enormous number were produced by all manner of composers. They were usually scored for a group of eight instruments—that is, the complete set of strings and two pairs of wind instruments, such as two horns and two hautboys, or two horns and two flutes. Sometimes they were published as "overtures in eight parts," as were Abel's and John Christian Bach's, and sometimes as "symphonies in eight parts," as were Michael Esser's, Wagenseil's, Richter's, &c. The difference in name implies no difference in the works; as they might or might not have originally been attached to an opera. The quality of the music was for the most part very flat, common, and empty, and very little attempt was made at either refined phrasing or effects of instrumentation. But every now and then a composer tried to put something genuine into his work, and a most important step was taken by the violinist and composer Stamitz (1719—1761). He became leader and conductor of the band of the Elector of Mannheim in the early half of the century, and, being evidently a man of taste, set about making the performance more refined and artistic. Burney speaks of him as discovering the effect of crescendo and diminuendo, "and that the *piano*, which before was chiefly used as an echo, as well as the *forte*, had their shades as well as red and blue in painting." From which it may be divined that in the dreary period between J. S. Bach and Haydn music of this kind had been played in a most slatternly manner. The effect of Stamitz's reform was very great. The Mannheim band won the reputation of being the best in Europe, and kept up its standard of excellence long enough (after Stamitz's death) to exert a very powerful influence on Mozart.

In point of form all these early symphonies were distinctly harmonic, representing the same scheme as the movements of modern sonatas, with but trifling deviations. In the hands of German composers the primitive outline of the design was enriched by degrees and developed to a more artistic standard of interest. Carl Philip Emmanuel Bach alone took a line of his own, which was more akin to his father's method in concertos. He commonly adopted some striking principle

of effect as his cue, and alternated his subjects irregularly, distributing the modulations on quite different principles from those in his sonata movements, except in so far as the movements made digressions from the starting key, and returned to it finally at the conclusion to establish the unity. His material, at all events in the symphonies of 1772, is immensely more vigorous and animated than that of his contemporaries, and his treatment of instruments original and often ingenious. In the end his manner of dealing with form was abandoned by other composers for the sonata type, which was almost universally adopted. In that respect his younger brother, John Christian, stands more in the direct line of the descent of modern symphony, though his musical material is less vigorous. However, he had some excellent ideas of orchestral effect, and similar gifts were shown by the Belgian Gossec (1733—1829), who pushed the cause of instrumental music vigorously in Paris in the middle and latter half of the century.

But all these numerous early writers of symphonies were completely put in the background before the end of the century by Haydn and Mozart.

A few points of Haydn's early career bear on the history of the art. He was born at Rohrau, a small village in Austria, in 1732. His father was a wheelwright and his mother a cook in the service of Count Harrach; so he was altogether a son of the people. He entered the choir of St. Stephen's Church, in Vienna, under Reutter, in 1740, and stayed there till his voice broke, in 1745, when he was sent off to provide for himself. He took to composing early, and studied the clavier sonatas of Philip Emmanuel Bach as models. He was appointed Capellmeister to a Bohemian count, Morzin, in 1759, and began in that same year to write symphonies. His first attempts were precisely on the lines of those above described, and in no sense markedly distinct in style. When his connection with Count Morzin came to an end, he had the good fortune to be engaged as Capellmeister by Prince Anton Esterhazy, a Hungarian noble of immense wealth, who had a palace near Eisenstadt in which he kept an orchestra, chorus, solo singers, and all the appurtenances needful for grand musical performances. Prince Anton died in 1762, but his brother, Nicolaus, kept Haydn on and gave him every encouragement by his thorough sympathy with his art. This prince soon after

moved to the still more magnificent palace of Esterhaz, where Haydn's opportunities were such as rarely fall to the lot of a composer. He had a theatre, a band always ready to play his new works, and a sympathetic and intelligent audience. For the prince and his guests he wrote an immense number of symphonies, and found encouragement to make them more artistic, by raising the standard of the ideas and developing the resources of orchestral effect; and by degrees his fame began to spread abroad. But he did not come to the perfection of his mastery of this great form of art till Mozart had come and completed his share of active work and passed away.

Mozart was also of South German stock. He was born at Salzburg in 1756, and began to show his astounding powers soon after he could walk. His wise father fostered them with excellent judgment, and by the time he was five he composed the music for a comedy by Eberlin, the composer, which was performed in his native town. When he was seven he started on a sort of triumphal progress to the principal capitals of Europe, appearing in the character both of performer and composer. After going to Vienna, Italy, and Paris, he came to England, and here, at the age of eight, he composed his first symphonies. His early instrumental compositions show a remarkable breadth and mastery of style, but it was not till less happy and successful days that he began to show the real high qualities of his genius in the line of orchestral symphonies. In 1777 and 1778, when he was twenty-one and on his way to Paris to try and improve his position by getting works performed there, he stayed at Mannheim for some time, and there came into contact with the refined and artistic traditions of Stamitz in respect of orchestral performances. It is clear that this gave him a new insight into the possibilities of orchestral effect, and it bore fruit in the remarkably fine symphony (in D) which he wrote soon after in Paris, the first which shows his mature powers of orchestration. It happens to be the most fully scored of all his symphonies, and shows a gift for realising orchestral colour which was then new to the world. Altogether he wrote forty-nine symphonies; but those which show the full measure of his powers are comparatively few. The most noteworthy after the Parisian Symphony of 1778 are a particularly fine one which he wrote for Prague in 1786 (the year when "Figaro" came out) and the three greatest of all in E flat, G minor, and C, which he wrote in

Vienna in 1788, and which are the crown of his symphonic works, if not indeed of all his works. The advance that they indicate beyond anything of a symphonic kind which had appeared up to that time in the world is almost beyond computation. They seem like an art-type of almost a different era. Mozart was indeed the first composer born in the world endowed with the complete aptitudes requisite for abstract instrumental music; having both a high and delicate sense of orchestral colour and an exceptional mastery of form. In these last symphonies he shows the true elasticity in handling and grouping his instruments—artistic variety, perfect management of degrees of light and shade, and unfailing sense of proportion, which, combined with the ready flow of ideas of various moods, make an art-product of the highest degree of perfection. The rest of his short life was occupied with writing the "Zauberflöte" and other operas, and the "Requiem," and he had no further opportunity to attempt symphonies before he left the world in December, 1791.

In his early days Mozart might have learnt from Haydn; in the latter part of his life Haydn learnt, right willingly, from him. Haydn's fame by about the end of Mozart's life had become universal, and several efforts had been made to induce him to come to England; but he would not desert his master or his duties. Ultimately, in 1790, Prince Esterhazy died, and Haydn was persuaded by the violinist Salomon to come to this country and compose symphonies for a series of concerts which that enterprising man proposed to give in London; and then it was that the twelve symphonies which are the crowning glory of Haydn's life-work were written. His long experience and the example of Mozart lifted him to his highest level, and he produced for this country the series which shows to the full all the natural geniality, humour, vigour, and simple good-heartedness which were his characteristics, in those terms of perfect art which, though not so delicately poised and finished as Mozart's, are fair parallels in point of artistic management. Six of them were written for his first visit in 1791, and the rest for his second visit in 1794. He lived some time after this, but was occupied with other lines of work, and died in 1809 without adding further to the store of his symphonic achievements.

The nature of the change which had been effected in the symphony since Haydn began to write may be summarised.

In his early days it was a type of rather slight artistic importance. The ideas used were generally rather vapid, the design of the movements simple but uninteresting, the group of instruments used small, and the method of their employment blunt and crude. By the time Haydn and Mozart arrived at the climax of their work the group of instruments was much more highly organised, the element of powerful tone in trumpets and drums had been added, and the group of wood-wind was expanded in many cases to the full variety of flutes, hautboys, clarinets, and bassoons, which is familiar in the full modern orchestra. Both composers used clarinets rarely, but they knew how to use them with effect. The whole treatment of the orchestral forces had become transformed. In early times the wind instruments were occasionally used for solo purposes, and often did no more than crudely fill up and reinforce the mass of sound; but in their later symphonies they were used with much more independence, as well as with far more coherence and sense of balance. Then the ideas and subjects themselves had attained to a much more definite character and a much higher degree of beauty and individuality; and the resources of modulation had been applied to enhance and give extra variety and interest to the designs of the movements. The old number of three movements had in many cases been increased to four, and the relation of the movements to one another in point of contrast as well as coherence of style had become artistically perfect. It only remained for Beethoven to apply all these elements of art to the expression of a higher range of ideas and completely to balance the idea and the form in which the idea was expressed, so as to make one of the most perfect forms of art the world has ever seen.

The connection of Haydn and Mozart with the development of the clavier sonata and such forms of solo art as the quartet is of great importance, and the progress they made moves on parallel lines with that of the symphony. In the clavier sonata the improvement made by them was mainly in the matter of design; for before their time a group of only two movements was common, and the design of the movements was at once less concise and less interesting than it had become at the end of the century. But the improvements made were not by any means only owing to them. A very large proportion of their sonatas were of but slight importance, and were probably written for the use of pupils;

and a lack of decided musical purpose in them makes them on an average of less historical importance than either Philip Emmanuel Bach's work in their own time or Domenico Scarlatti's in the earlier time. The progress of the type of works for keyed instruments has been always rather dependent on the feeling for effect which composers, who were also performers, gained from their practical experiences; and Haydn and Mozart, being limited by the nature of the instrument for which they wrote, which was mainly the harpsichord, did not expand the limits of the form so notably as they did in other branches. It was not till the improvement of the pianoforte came about that the new and richer opportunities for effect thereby offered gave a fresh spur to the development of this form of art.

With the quartet for solo strings the case was different; such a form hardly existed before their time, and their work with it was such as almost to complete its artistic maturity in the course of one generation. As a domestic form of high-class art quartets had had parallels in contrapuntal days in the "consorts for viols," "fantasias of various parts," and suites and Sonate da Camera and Sonate da Chiesa for similar groups of instruments. But in them the pleasure of the player was more studied than that of the auditor, and a fatal defect was the absence of any appropriate type of abstract form which was suitable for music without words. The growth of the system of harmonic design, and the development of the technique of the violin, were the causes that brought about the perfecting of the quartet and kindred forms of chamber music. Haydn's first quartet was written in 1755. It was of slender proportions and no great interest. But he soon infused vigour and artistic value into his later works of the kind, giving the instruments more and more independence, and finding how to express more with such simple means. He continued composing them all through his life and was actually engaged on one when his powers finally broke down with failing health in old age. Mozart took up the form at a higher level, and though he did not do so much for its earlier development, he set even a nobler seal upon it in the superb group of six which he wrote in 1782 and dedicated to Haydn. It shows how great an advance they represent upon the average standard of the time that they were generally received with dislike even rising to indignation. To later generations they appear as perfect in artistic moderation as they are in mastery of design

and skill in the use of the four solo instruments. Mozart wrote a few others later, which were not considered so abstruse, and are equally artistic. There were several other composers who did good service in Haydn's time in the development of the quartet form; notably Boccherini (1740—1805), who was a native of Lucca, and early made a great reputation as a composer and violinist. His facility in composition was extraordinary, and he produced altogether over 360 instrumental compositions, of which a large number are quartets and quintets. The German Dittersdorf (1738—1799) was a most voluminous and successful composer in every branch of art, and among his various works are many quartets of slight and simple style, but excellently written and artistically balanced.

The progress of modern instrumental music caused it to branch off into various lines, such as concertos, divertimenti, overtures, and numerous varieties of chamber music; but these all developed in their respective lines parallel to the greater and more central types to which they are akin; each received good measure of attention from the greatest composers, and before the end of the century progressed from the cruder types of the early days into most finished and artistic products. The most important phases of development being in all cases the improvement of design, and the more appropriate, independent, and characteristic use of the instruments. The highest phase of all in instrumental music had still to wait till the early years of the nineteenth century for its consummation.

CHAPTER VIII.

OPERA IN GLUCK AND MOZART'S TIME, AND IMMEDIATELY AFTER.

About the middle of the eighteenth century the indolence of fashionable audiences and the short-sighted egotism of popular singers had reduced the opera to such a state of monotonous and mechanical dulness that a reaction was inevitable. Slight changes and improvements were frequently attempted by various composers, but the name with which the most definite attempts at general reform are always associated is that of C. Willibald von Gluck.

This notable composer was born at Neumarkt in Germany in 1714, and was early subjected to Italian influences; as he first went to Vienna (where Italian taste was predominant) in 1736, and then completed his musical studies in Milan, where he brought out his first Italian opera, "Artaserse," in 1741. Meeting with success in this work he followed it up with several more of the usual Italian pattern, such as "Demofoon," "Artamene," "Poro," "Alessandro nell' Indie." He was invited to England in 1745, just at the time that Handel was in the full swing of his Oratorio career. Gluck did not make a great mark in England, but he had the advantage of hearing Handel's solid choral works, and the impression made on him was doubtless one of the causes which led him to break away from the vapid traditions of the old opera seria. A still more powerful cause was the impression made on him by Rameau's operas, which he heard in Paris on his way back to Vienna from London. But it took him a long while to make sure of his new path, and meanwhile he went on writing Italian operas for Vienna and Naples, and establishing his position with the public, and in the favour of the Viennese court and aristocracy. His first definite step in the new direction was "Orfeo ed Euridice" (libretto by Calzabigi), which came out in Vienna in 1762, and it was followed by "Alceste" in 1767, and "Paride ed Elena" in 1769. To the published edition of "Alceste" he added a preface explaining his views. He said he aimed at avoiding the "abuses which had crept into

Italian opera through the mistaken vanity of singers and the unwise compliance of composers"—that he endeavoured "to restrict music to its proper function, that of seconding the poetry by enforcing the expression of the sentiment"; that he "avoided making too great a disparity between the recitatives and the arias," and sought to make everything, including the overture and the orchestration, relevant and appropriate.

Though he succeeded fairly well in Vienna he was not satisfied that his reforms made sufficient effect there, and resolved to carry on his campaign in Paris, which seemed a more central position. On arriving there he began by putting his views forward vigorously in published letters, and by rousing public attention through notable literary men and public characters whom he interested in his scheme. And finally through the help of Marie Antoinette, whom he had taught singing in Vienna, he brought out, in 1774, a practical illustration of his theories in the shape of the music-drama "Iphigénie en Aulide," founded on the play by Racine. This was well received by the Parisians, and he followed up his success with revised versions of "Orfeo" and "Alceste" in 1776, and by the new opera of "Armide" in 1777. Meanwhile the opposition of the partisans of the old order grew more definite and determined. They adopted the Italian composer Piccini as their champion, and in a short time Paris was divided into the ardent factions called Piccinists and Gluckists.

Piccini was a much younger man than Gluck, having been born in 1728, but he was no unworthy rival. He had made notable successes in early years by light comic operas, of which the most successful was "La Cecchina," a work performed with phenomenal success all over Europe. He also produced successful specimens of the typical opera seria, and was with good reason considered the ablest living Italian composer. He had even attempted improvements and reforms on his own part, by more careful and intelligent use of the orchestra than usual, and by more suitable dramatic treatment of the ensembles. He was persuaded to come to Paris, and brought out, in 1778, his first French opera, "Roland," a setting of the same libretto used long before by Lulli. It was very successful, and the opposing factions seemed thereby fairly balanced. By way of bringing the contest to an effective issue it was proposed that both composers should set the same subject, "Iphigénie en

Tauride." Gluck's was ready first, and came out with great effect in 1779. Piccini's version was delayed by certain misadventures, and another of his operas, "Atys," was first produced with a success which it fully merited before his version of the test subject finally came out in 1781. It won a fair measure of success, but could not stand against the dramatic sincerity and striking character of Gluck's work, and the Gluckists were acknowledged to have the best of the contest. But Piccini's was an honourable defeat, and he was so far from being effaced by it that he continued to compose, and to be received with much favour in Paris and elsewhere; and the misfortunes of the latter part of his career were less owing to the result of the famous contest than to the general disturbances which followed the French Revolution. He died in 1800.

Gluck, on the other hand, practically ended his career with his victory. He wrote one light work for the French Court, called "Echo et Narcisse," and began another serious work called "Les Danaides," on his favourite classical lines; but his health broke down before he could finish it, and he handed it over to his pupil Salieri. He died in Vienna in 1787.

Gluck's position in musical history is very similar to Wagner's in recent times. His indictment against contemporary opera made much the same points as the modern composer's. But he laboured under the obvious disadvantage of living at a time when the development of resources, such as are characteristic of regular modern music, was yet slender. The arts of orchestration were only just beginning to be understood, and the arts of dramatic expression of the modern type were both limited in amount and but vague in general character, while the subtler possibilities of modulation were hardly thought of. Like Wagner he was not gifted with musical powers of any very exceptional calibre to start with, nor with any marked individuality, but he developed what he had with exceptional success under the influence of great dramatic and poetic sympathy and insight. His later work is unique in style and in the dignified sincerity with which he treats great and pathetic situations. Even when he had to compromise with popular taste, as in the excessive use of the ballet which was required by French audiences, he succeeded in making it tell as part of the dramatic effect. And the same may be said of his use of arias, which he dispensed with as much as possible in favour of a shorter and more concentrated form of solo, while

he raised the recitative whenever possible to a high degree of dramatic interest.

A fact which marks his position well is that he is the earliest opera composer who can arouse the sympathies of a modern audience, in strong contrast to the utterly defunct formality of Hasse, Galuppi, Jomelli, and hundreds of other composers of that class.

Mozart's career as an opera composer overlaps that of Gluck; in fact, his earlier operas came out before the famous Parisian campaign; but it was not till after that episode that he produced the works by which he is remembered. His early operas only serve to illustrate the strength of the Italian influence to which he was subjected.

The European fame which Mozart attained when almost a child led to his having plenty of invitations to write operas. The earliest of any dimensions which was publicly performed was "La finta semplice," written for Vienna in 1768, when he was twelve. Owing to intrigues its first appearance was made in his native town Salzburg instead of Vienna. It was followed shortly after by "Mitridate," a full sized opera seria composed for Milan by invitation, and produced there in 1770 when he was fifteen. Its success led to further opportunities, and in the following year he produced "Il Sogno di Scipione" (1772), "Lucio Silla" (1772), "La finta Giardiniera" (1775), and "Il Re pastore" (1775). In these early years he could hardly have heard any operas which were not of the conventional Italian pattern, and indeed very little music of any kind which did not come from the southern source. This Italian influence was paramount through his lifetime, and illustrates the shifting of the highest level of musical composition from the vigorous North German Protestantism of Bach and Handel to the region in which Southern German gaiety and expansiveness adopted the Italian style and forms of music, and ultimately developed them to the very highest point which the art has ever attained. The completeness of this change is chiefly owing to Mozart's genius, but it was not till the flood of prosperity which attended his youth had given place to the troubles and crosses of the latter part of his short life that he produced works of sufficient mark to change the course of history.

The unfortunate visit to Paris in 1778 marks the turning-point of his career. On his way there he made a prolonged

stay at Mannheim, and became intimate with the traditions of Stamitz and with a group of sincere and earnest-minded musicians, of whom Cannabich was foremost; and here he heard, possibly for the first time, really refined performances of orchestral music, which clearly made a great impression upon him.

He arrived in Paris just in the heat of the excitement about Gluck and Piccini, and though he stayed several months he never gained any notice, or any opportunity of distinguishing himself except by the production of his Parisian Symphony. This was by far the best he had yet written, but in Paris it did not bring him any particular repute, and, failing altogether to get a chance of producing an opera there, he returned to Salzburg in 1779.

His disappointments and troubles in Paris, where as a child he had been so wildly petted and caressed, may have had something to do with his being so little affected by the controversy about Piccini and Gluck. It is clear that Gluck's works made no great impression either upon his style or his methods of composition; but the trials of the journey and the change from the too easy success of his early years to the severe struggle of his maturity seem to have braced him to a higher standard of work. After a pause in opera writing for some years, he was invited to write an opera for the Carnival at Munich in 1781. For this occasion he wrote "Idomeneo," which is the first example of his more mature style. It is particularly noteworthy for the very rich and elastic treatment of the orchestra and for the effective choruses which are introduced. Its success bettered his position somewhat, and was followed by an invitation from the Austrian Emperor to write a genuine German opera.

The Emperor had long had it in mind to make an effort for the cause of National Opera, which had hitherto been in a very backward state. The vigorous efforts Keiser had made at Hamburg had collapsed with his death, and all Germany had been again occupied with Italian operas, frequently written by her own composers. The only German form which had a sustained popularity was that of the "Singspiel" or song play, a rather insignificant kind of work, consisting mainly of an ordinary theatrical piece interspersed liberally with songs and incidental music, like the English plays of Purcell's time and a little later. The most successful composers of such works (which were chiefly

light and lively) were the following: Adam Hiller (1728—1804), who won considerable success with "Die verwandelten Weiber," a version of an English play, "The Devil to pay," and with "Der Dorfbarbier," "Die Jagd," and many others. Dittersdorf (1739—1799) was particularly successful in his "Doctor und Apotheker." Neefe (1748—1798), Beethoven's Master in Bonn, won success in the same lines, as did also Johann Schenck (1753—1836); and Kauer (1751—1831) is said to have written over 200 examples of this kind. It was for the development of a slender form of this sort into a type more worthy of being nationally representative that Mozart at the invitation of the Austrian Emperor produced his "Entführung aus dem Serail." It came out in 1782, and for once raised a Singspiel into the loftier region of first-rate art. It was the best work of its kind which Mozart had produced, and was too good for "Singspiel" audiences. The result was that Mozart received no encouragement to repeat the experiment for some time, and resumed the writing of Italian operas. The next which followed was the ever-fresh "Nozze di Figaro," which came out in 1786. It had the special advantage of being founded upon a first-rate French play, "Le Mariage de Figaro," by Beaumarchais, which was made up into a capital libretto by a clever Italian, Da Ponte. Its first performance at Vienna was not successful at all in proportion to its merits, but it was received with wild enthusiasm at Prague soon after. This success encouraged him to write another opera specially for Prague, and "Don Giovanni" (Da Ponte's libretto again) came out there in October, 1787. Its success on that occasion was worthy of the work, but when performed in Vienna later, it is said to have been only moderately successful; as the Viennese were persuaded by fair means or foul to prefer the "Tarare" of Salieri, Gluck's pupil, who is generally acknowledged to have carried on systematic intrigues against Mozart all through the latter part of his career. It is appropriate that a comparison between "Don Giovanni" and Salieri's works is no longer possible, except in the quiet seclusion of musical libraries. "Figaro" and "Don Giovanni" will always remain the representative examples of Mozart's Italian operas, and are utterly different from the works of his predecessors in every particular which gives musical and artistic value. Mozart was not by nature a reformer like Gluck, neither could he have expounded a systematic theory. His reforms were the direct fruit of

spontaneous genius and quickness of perception. In "Figaro" and "Don Giovanni" the plays are not mere excuses for making collections of pretty tunes, but are amusing in themselves; and Mozart's quickness has made the music reinforce every point of the story, even to mere slight details of theatrical business, which he seems to have had in his mind while composing. The human interest in them is immensely assisted by the element of comedy which Mozart illustrated with unsurpassable skill in the style of the Italian opera buffa and the intermezzi. In his hands instrumentation rose for the first time to a condition of mature and complete art. He was the first composer who had a refined feeling for orchestral colour, and in opera he used this faculty with a natural ease and readiness; while his general power and mastery of his craft enabled him to develop ensembles and finales to a degree of effectiveness and dramatic relevancy which no previous composer had approached. Gluck surpassed him only in intensity in the situations which were suitable to the peculiar cast of his poetic temperament.

The remainder of Mozart's Italian operas do not call for much consideration. The opera buffa "Così fan tutte" was written by order of the Emperor and performed in Vienna in 1790; and the opera seria "Clemenza di Tito" was written for a grand coronation ceremony in 1791. The libretto of the latter was a hack subject with Italian composers, written by Metastasio, and first set by Caldara in 1734, and used by Hasse, Gluck, Jomelli, and many others besides Mozart.

Quite at the end of his career Mozart had one more chance to make a stroke for German art, and the stroke was lastingly effectual. Not long after the successful launch of "Don Giovanni" he was applied to by Schikaneder—a man who combined the gifts of actor, playwright, manager, and man of enterprise—to set a fairy play which he had put together, and believed would attract the genuinely German masses. This was "Die Zauberflöte"; or, "The magic Flute," a play which is certainly not easily intelligible to the uninitiated, but contained enough mystery and magic and opportunities for scenic display to attract a German audience. Mozart set it to music in a manner which differs to a considerable degree from all his earlier works, as much of it is on a higher level. The peculiarity of the play has hindered its popularity in other countries, but Schikaneder rightly gauged its fitness for a thorough German

audience, and the great success it ultimately won may fairly be said to be the definite starting-point of the successful development of the modern German music-drama, of which Weber, Beethoven, and Wagner are the foremost representatives.

Mozart was rapidly breaking down at the time of writing the "Zauberflöte," and he did not survive to witness the complete spread of its popularity. It was first performed on September 30, 1791, and he died on December 5 in the same year.

A few contemporaries of Mozart deserve record for creditable and occasionally brilliant work in the operatic line. Sarti (1729—1802, organist of Faenza, 1748) produced his first opera, "Pompeo in Armenia," there in 1751; his best opera is said to have been "Giulio Sabino." He met Mozart in Vienna in 1784, and spoke of him afterwards as a musical barbarian.

Paisiello (1741—1815) belonged to the school of Naples, where he was a pupil of Durante. His music was elegant and successful, and was specially admired by Napoleon. He wrote a "Barbiere di Siviglia," which was so popular that when Rossini endeavoured to get his setting performed the attempt was considered nothing less than presumption on his part and was at first vigorously hissed. Paisiello wrote in all ninety-four operas.

Sacchini (1734—1786) was also one of the Neapolitan school, and a pupil of Durante. He travelled to England and also to Paris, where he became very popular. His best operas were "Olimpiade," "Dardanus," "Œdipus," and "Tigrane."

The most brilliant member of this group was Cimarosa, born near Naples, 1749, and a member of the Neapolitan school. He early won reputation by his lively intermezzi. His first opera was "Le Stravaganze del Conte," 1772, his most famous was the "Matrimonio Segreto," one of the best and most brilliant opera buffas ever written. It came out first in Vienna in 1792, the year after Mozart died. His most successful serious opera was "Gli Orazii e Curiazii." He lived till 1801.

Salieri (1750—1825), Gluck's pupil, is most familiarly remembered for the reputation he won for scheming to prevent Mozart's success, but it may be remembered as a set-off that he acted to a certain extent as Schubert's master, and was held in some respect by Beethoven, who actually

took lessons from him. He superintended most of the music of the Court and opera of Vienna, and wrote many successful operas.

The Belgian Grétry (1741—1813) also requires notice as a representative of the Parisian section of opera writers. He was a poor musician, but made success through a certain gift of tune and expression, and a delicate sense of humour. Born at Liége, he went to Rome for musical study, and became the despair of his master. But he was quite confident of himself, and in 1767 applied to Voltaire for a libretto, which was declined. He was the first representative composer of operas comiques, and wrote some fifty operas for Paris, of which "Le Huron" was the first (1768) and "Le tableau parlant," "Zemir et Azor," and "Richard" were the best.

Of Mozart's junior contemporaries, the most notable was Cherubini (1760—1842). He was brought up in the atmosphere of Italian music, but his disposition caused him to take a more serious view of the art than most of his fellow-countrymen, and this has given him a position which is quite unique among them. His views were so extremely severe that he appeared pedantic even to Mendelssohn; but, notwithstanding, his works have a genuine freshness and vitality. He began opera writing with "Quinto Fabio" in 1780. He came to England in 1784, and brought out some operas here, and finally settled in Paris in 1788. The first of his operas which won permanent fame was "Lodoiska," which came out in 1791. The light opera "Les deux journées" came out in 1800, and the famous "Medea" in 1797. These two represent extremes of different character, as the former is sparkling and bright and the latter a very severe tragedy. In both he succeeded equally well. His sense for dramatic effect was strong, but was always kept within bounds by a very sensitive taste, and his orchestration is often admirable. He was so much revered by musicians in Paris that in old age he was looked upon as a sort of autocratic censor.

Mehul (1763—1817) was a composer who held a great position in Paris about the same time. He was looked upon as the foremost French composer of the Revolution period. His best work, "Joseph," was his last, and came out in 1807. He had a genuine feeling for dramatic effect of a refined quality, and his orchestration was good.

Another composer of more striking calibre was Gasparo

Spontini. He was born at Majolati in 1774, and educated at Naples. His first opera, "I puntigli delle donne," was brought out in Rome in 1796. His early works were in the light Neapolitan style. He went to Paris in 1803, but did not make the mark he hoped for in the light style, and therefore changed his tactics completely for a style of the utmost grandioseness. "La Vestale" was finished in 1805, and first performed in 1807. The excellent libretto by Jouy was much in its favour, and the music is also remarkably fine. Spontini here displayed a great gift for rich orchestration, and a sense of broad and large effect, and a mastery of resource combined with a very considerable power of dramatic expression which give him a high place among composers. "La Vestale" thoroughly deserved the estimation in which it has since been held all over Europe. He followed it up by "Fernand Cortez," which is on much the same grandiose lines, in 1809. He was made conductor at the Italian Opera in Paris in 1810, and brought out Mozart's "Don Giovanni" for the first time in that city. His next large work was "Olympia," which occupied him many years, but did not succeed in Paris. When he went to Berlin to manage operatic affairs as Capellmeister and General Director of the music of the Court of King Frederick William, he remodelled it and brought it to a hearing there in 1821 with triumphant success. Unluckily for Spontini, Weber's "Der Freischütz" came out soon after in Berlin and took such a hold of the hearts of Germans with its thoroughly Teutonic flavour, that Spontini's supremacy was checked. He brought out several more operas, such as "Nurmahal" (1822), "Alcidor" (1825), "Agnes von Hohenstaufen" (1829), but by degrees he became very unpopular, partly owing to his autocratic disposition, and after a period of tension, in which he seems to have shown some force of character, he finally left Berlin in 1842 and returned to Italy, where he died in 1851. He was a commanding and conspicuous figure, and his works have grand and impressive qualities. They belong to the class of French grand opera, and stand midway between the statuesque beauty of Gluck and the meretricious pomp of Meyerbeer, who was his successor in Berlin.

CHAPTER IX.

THE PROGRESS OF INSTRUMENTAL MUSIC TO BEETHOVEN AND HIS IMMEDIATE SUCCESSORS.

WHILE Haydn and Mozart were applying their great powers to the advancement of the highest forms of instrumental music, some very valuable work was being done in various subordinate branches by other composers and performers, of considerable though less comprehensive powers. The prominent position taken by the pianoforte in modern music gives special importance to the work of Muzio Clementi, who was the first composer to show a clear perception of the style of performance required by that instrument as distinguished from the old harpsichord. Till he applied his mind to the subject composers had mainly kept to the quiet gliding style suitable to the older instrument, and hardly realised the effects and contrasts which were obtainable by the more forcible and energetic treatment which was invited by the use of hammers instead of jacks as a means of producing the sound. Clementi was born in Rome in 1752. He was solidly grounded in contrapuntal studies, and came before the public as a composer, with a mass, at the age of fourteen. He was brought to England by a rich amateur while still quite young, and made his first appearance in London in 1777; and with the exception of a few professional tours through Europe he remained in this country for the rest of his life. He was of a practical turn of mind, and, besides establishing a very good position as a teacher and a performer and a conductor at the opera, he founded a pianoforte business, which still exists as Messrs. Collard and Collard. He wrote a very large quantity of sonatas of very solid and artistic quality, but his best known work is the "Gradus ad Parnassum," a collection of his most excellent pianoforte studies, which he completed in 1817, when about sixty-five years old. He survived till 1832. The comprehensive quality and vigour of his work, and its perfect fitness for the pianoforte, justify his being called the father of modern pianoforte music.

Among his pupils the most important was J. B. Cramer,

whose Studies hold so honourable a position among works of their class. They are more genial than Clementi's, though not so masculine. Cramer, like his master, was a thorough musician, and his insight into the requirements of the pianoforte is remarkably acute. He came of a family of musicians; and both his grandfather, as flute-player, and his father, as violinist, were members of the famous Mannheim band. He himself was born in Mannheim in 1771, but was brought to England by his father when one year old, and settled permanently in this country, where he also founded a music business, and held a distinguished position as a pianist and a teacher. He died in 1858.

Another famous pupil of Clementi was the Irishman, John Field (1782—1837), who was a very able pianist, and wrote a large quantity of pianoforte music, of which his nocturnes still enjoy the appreciation of musicians. He settled in St. Petersburg. Among those who did good service in developing the resources of the pianoforte was J. L. Dussek, born in Bohemia in 1761. He began his career as an organist, but ultimately became one of the greatest pianists of his time and enjoyed a European fame. He was for a short time a pupil of Philip Emmanuel Bach's, and wrote a large quantity of sonatas in a graceful and fluent style, which exerted no little influence upon some later composers for the instrument. He lived till 1812. His contemporary, Daniel Steibelt, had a considerable vogue as a player and composer and fashionable teacher in Paris and London successively. The date of his birth was 1755; he died 1823.

Among the prominent representatives of instrumental music of this intermediate stage, Ignaz Pleyel deserves mention. He was born in Austria in 1757, became one of Haydn's favourite pupils, and showed such good promise in early years as to have his quartets highly spoken of by Mozart. He wrote a large quantity of symphonies and chamber music, came to England for a time in 1791, simultaneously with Haydn's first visit with Salomon, and ultimately settled in Paris, where he founded a successful pianoforte factory. He died in 1831. Madame Pleyel, the famous pianist, was his daughter-in-law.

A composer who enjoyed a remarkable popularity for a time was A. Gyrowetz, born in Bohemia in 1763. He studied in Prague and then went to Vienna, where he received friendliness and encouragement from Mozart. His reputation was so good that he was engaged as a composer

by Salomon at the same time with Haydn. He ultimately settled in Vienna and lived till 1850. So that having been born but a few years after Mozart, and having known him and Haydn intimately, he survived Mendelssohn and might have heard several of Wagner's operas. He also survived his own popularity. He wrote a large quantity of operas and cantatas and an immense number of symphonies and quartets. The symphonies are on a larger scale and more freely and intelligently scored than those of the previous generation, but they have not the distinction and artistic completeness of Haydn's and Mozart's, though they were sufficiently good for some of them to be passed off as Haydn's in Paris, till he went there and established his title to their authorship.

A family which did distinguished service in the cause of modern instrumental music was that of the Rombergs. Bernhard Romberg (1767—1841) was one of the earliest of great German cello players, and did a great deal to advance the technique of that instrument. He wrote quartets and a number of cello concertos, which are so admirably suited for the instrument as to be still valuable for teaching purposes. His cousin, Andreas Romberg, was a famous violinist and composer (1767—1821). He began his successful career as a player at the age of seven, and produced in the course of his life a great variety of compositions, such as operas, cantatas, symphonies, and quartets, which had wide popularity and no inconsiderable merit.

The greatest representative of pure instrumental music, Louis van Beethoven, was born in 1770, at Bonn, where his father was a tenor singer in the chapel of the Elector of Cologne. His youth had none of the opportunities nor the brilliancy of Mozart's, and he developed slowly, in circumstances which forced him to get such musical education as he could by his own exertions. He had for masters the organists of the Chapel, van den Eeden, and Neefe, and he early occupied the position of accompanist at the local theatre. He also learnt the viola and played in the band. The music performed during his youth was not of the highest class, though of fair average merit of the time; such as works by Sarti, Salieri, and Paisiello. He went to Vienna for a short time in 1787, where he met Mozart, who was struck by his extemporising. Haydn passed through Bonn in 1790 and 1792 on his way to England and back, and on the second occasion Beethoven showed

him a cantata, which Haydn seemed to think well of. His powers were by this time becoming sufficiently noticeable for the Elector to send him to Vienna to study under Haydn, and he went there in 1792, when he was already twenty-one, and still had a great deal of his education to accomplish. His work with Haydn was no great success, for the old master was too busy to attend to him, and they were not altogether congenial in disposition. So when Haydn started for England in 1794 Beethoven transferred himself to the well-known theorist Albrechtsberger. With him he worked energetically at counterpoint, fugue, and canon, with the result that his master declared him to be a very unsatisfactory and unpromising pupil. His relations with his fellow musicians were not very friendly, for he thought poorly of most of them and did not disguise his opinion. But he won many ardent friends among aristocratic amateurs; and in the year 1795 he practically made his first public entry on his career by playing one of his earliest concertos at a public concert, and publishing the first of his works which have "opus" numbers. These were the three Trios, Opus 1, and the three Sonatas (dedicated to Haydn), Opus 2; and from that point his mature years may be said to begin, and the details of his life have thenceforward only a secondary importance. The opportunities of his youth had been singularly meagre. He could have heard but very little choral music of good quality, and though his experiences were more rich in the line of operatic music, he could have heard very few operas that were better than second rate till he was nearly twenty; and his knowledge of orchestral works was equally limited, both through his living at Bonn and by the obvious fact that hardly any first rate and mature symphonies existed before the year 1786. His musical education was also to all appearances very backward, but that may possibly have been a minor drawback, as he was forced to develop his own powers and find out his own way in art, and was thereby strengthened in individuality and character.

The most obvious feature of his compositions as a whole is the immense preponderance of works in the form of sonatas. At the beginning of his career he published thirty consecutive works, every one of which is in sonata form; and in the whole list of his works—including masses, songs, variations, fugues, cantatas, and an opera—more than one-half are of the same order. The explanation lies in the fact

that the artistic progress of music for nearly two hundred years had centred round the development of harmonic forms, of which the sonata is the highest type; and Beethoven, as the most highly gifted musician of his time, endowed with the keenest feeling for design and expression, naturally adopted the form which afforded him the richest opportunities; and circumstances being in every way favourable, he carried the treatment of the sonata to the highest perfection of which that form of art seems capable. He infused into it a new element of meaning and expression, without losing hold of the perfect balance of the design, and he immensely enriched and widened the scope of art in all directions to make room for the force and variety of his ideas; so that in the end the lover of strong impressions finds all he longs for, while the worshipper of abstract perfection in art rests satisfied that Beethoven was essentially a master of form.

In his early period, up to Opus 50, the influence of the style of the previous generation is more obviously apparent. This period, lasting till about his thirty-third year, comprises his first two Symphonies in C and D, three concertos, the well-known septet, and a number of fine sonatas, such as that in C sharp minor, Opus 27, that in A flat with the variations, the remarkably rich and interesting one in D minor, and the superb "Kreutzer" Sonata for pianoforte and violin. In some few of these, such especially as the last two, he gives a foretaste of his finest qualities; a variety and a scope, and a power for manipulating his design which no man ever showed before. After Opus 50 he passed into a new and more emotional and vigorous manner—the style of his best and happiest years. The mass of his best-known and best-loved works succeeded each other in rapid succession: The "Waldstein" Sonata (Opus 53), the "Appassionata" (Opus 57), his third Symphony called "Eroica" (Opus 55), the Concerto in G major (Opus 58), the "Rasoumoffsky" Quartets (Opus 59), the fourth Symphony in B flat (Opus 60), the Violin Concerto (Opus 61), the Overture to "Coriolan" (Opus 62), the C minor Symphony (Opus 67) (which constantly maintains its position as the favourite of all his orchestral works), the "Pastoral" Symphony (Opus 68), the Sonata in A for pianoforte and cello (Opus 69), the two Pianoforte Trios (Opus 70), his one opera "Fidelio" (Opus 72), the famous Concerto in E flat (Opus 73), and many other splendid and notable works. These represent the most important of his works up

to almost the year 1810, when he was nearly forty years old. Meanwhile he had been gradually passing under the influence of the two greatest trials of his life, which permanently affected his moods and character. The first and most obvious was his deafness. This began to afflict him ominously as early as 1798, when he was but twenty-eight; by 1814 it had grown so serious that he had to give up performing in public and conducting rehearsals and all work which depended much on certainty of hearing; by 1816 he had to resort to an ear-trumpet, and soon after that he ceased to hear so completely that all communications with other people had to be carried on in writing, and only on rare occasions was anything ever audible to him again. Another trouble was owing to a nephew whose father had died, and whom Beethoven wished to take into sole guardianship. This brought upon him unlimited trouble, lawsuits, and vexations; his work was for a time seriously interfered with, and constant worries caused him to become more morose and isolated than ever. His deafness reacted upon his art and more than ever intensified his originality and depth of thought, while his other troubles intensified his earnestness and style of utterance. To these two influences may be chiefly attributed the final change of his style, which began to be apparent soon after Opus 90 in such works as his E minor Sonata (Opus 91) and his F minor Quartet, and found its highest expression in the last five sonatas, the last quartets from Opus 127 onwards, the great Mass in D, and the final and greatest triumph of his life, the Choral Symphony (Opus 125).

Beethoven was impelled to widen out and enrich his scheme in every respect. His thorough appreciation of the pianoforte, with its new opportunities of effect, derived in a measure from the important adjunct of the pedal, caused him to adopt, in writing for that instrument, a much more powerful style, and to employ means which at once widened the range of sound, and produced a far greater volume of it than had ever been heard or thought of before; while his instinct for harmonic variety and the effects which are obtainable by new and striking progressions and subtle use of modulation enhanced to the highest degree his power of expression. In his symphonies he adopted from the first a larger group of instruments than his predecessors—invariably including clarinets with hautboys as an additional element of colour—and he soon found out how to use the various

instruments, wind, strings, and drums, with more genuine independence, and with more real sense of their respective characteristics, and a more perfect blending into one complete whole than his predecessors had done. In grouping his movements, too, he soon became more free than they had been. At first he adopted a scheme of four movements, but soon found that much was to be gained by varying their order, number, and character. In some of his finest sonatas he adopted a group of three movements, and even sometimes reduced it to two, as better adapted to give individual character to the complete work; while he sometimes extended the scheme to five movements, as in the Pastoral Symphony. But he set his impress equally upon all the movements. His first Allegros became more definite in character, and more closely knit by the use of short incisive figures instead of long melodious subjects; his slow movements passed out of the phase of being like the old opera arias into the most romantic and impassioned forms, full of human feeling and even dramatic effect. His last movements grew more serious and solid and dignified than had been usual with earlier composers, while in changing the minuet movement (which had represented the dance type in a graceful and uniform manner) into the Scherzo, he gave to art one of the most vivid, characteristic, and effective of all modern art forms—one eminently calculated to express his sense of humour, fun, wit, irony, and subtlety of thought; and at the same time supplying a much more complete counterpoise to the sentiment of the slow movement than had before existed in the group of sonata movements. The slow introductory movements he sometimes adopted were quite a new departure in art. Previous to his time such movements had been extremely limited in range of harmony, and mainly formal in character. He entirely transformed them by introducing remarkable modulations and interesting ideas and devices of form; and sometimes developed them to a high pitch of importance. The Introductions to the "Kreutzer" Sonata, to the Symphonies in B flat and A, and to the Overtures to "Leonore" Nos. 2 and 3 are indeed among the most wonderful of his achievements. In the internal organization of the larger movements a like power of expansion is shown in the wonderful episodes, and the unexpected digressions (which are always perfectly coherent to the design), and the novelty and interest and wide range of his Codas.

His tendency towards direct and decided expression is

marked by his frequent adoption of a recognisable purpose in composing his works, as illustrated most remarkably in the "Eroica" Symphony—which was written in honour of Napoleon Bonaparte before he became Emperor—in the "Pastoral" Symphony, and in the two sonatas which bear distinct names. In the C minor Symphony and the seventh in A an equally strong impression of something behind the music is apparent, and in all these respects he became the first notable exponent of the modern tendency towards what is sometimes called programme—which really means illustrating by music some definite conception, or circumstances which have a poetic or dramatic import external to the music itself. But with him the work never depends upon the programme for its effect, and he is careful to avoid attempting to paint scenes in musical figures; and some of those movements which are most obviously founded on an idea external to music are specially perfect and beautiful in form. He understood art too well by instinct to be misled into thinking that mere force, or vehemence, or definiteness of expression can make good works of art; and the greatness of his effects consists even more in the perfect management of the relative parts of his entire works, and their bearing upon one another, than in the mere ideas themselves.

His methods of composition were also very different from those of his predecessors, except J. S. Bach, for he re-wrote and remodelled everything over and over again. Even his ideas were recast and reconsidered many times over before he was satisfied with them, and the contents of his numerous sketch-books bear eloquent testimony to his patience and self-criticism. His methods of work were much more like those of *littérateurs*, poets, painters, and sculptors than those usual with musical composers, and his works accordingly bear the marks of a higher degree of concentration and a wider range of expression and design; and the sum of the result is the richest and most perfect form of abstract instrumental art which exists in the whole range of music.

Contemporary with Beethoven, but representing an earlier state of art in many ways, was Johann Nepomuk Hummel (1778—1837). He had the great advantage of not only being Mozart's pupil, but of living for two years in his house. In his prime he was considered the most brilliant of German pianists, and had a very high reputation as a composer. He had a great talent for the ornamental part of music, and produced many large works which have a certain

elegance and finish, but comparatively little substance. He exercised considerable influence upon many composers for the pianoforte in the succeeding generations, including Chopin.

The composers who came after Beethoven tended more and more to aim at direct expression of ideas external to music, but they immediately began to lose hold of full mastery and control of design. This is strongly noticeable even among his junior contemporaries.

Carl Maria von Weber is chiefly important through the position he occupies as the first representative of true German national opera, in spirit and in method; but his instrumental music also has a position of some importance in history. He was born in 1786, sixteen years after Beethoven. He came of somewhat different stock from most of the earlier composers, having some claims to aristocratic blood. His musical education was very imperfect, as his father was anxious to push him into notice too early, and without any real solid grounding. But he had great gifts, considerable sense of effect and a highly strung and imaginative temperament. His sonatas illustrate the tendencies of modern instrumental music, in the skilful use of pianoforte effects, the scope afforded for the display of virtuosity, and the predominance of sentiment over closeness and concentration of design. In such things Weber shows the insight of the performer rather than the musician, of the elocutionist rather than the genuine orator; but his methods and treatment of the instrument undoubtedly impressed very distinguished composers in later times, and his influence upon art in that respect cannot be gainsaid. His impulse for adopting a definite external idea is most strongly emphasized in his Concertstück for pianoforte and orchestra, written in 1821, which was avowedly written to illustrate a fanciful episode about a knight and a lady in the days of the Crusades. His genius shone at its brightest in the management of orchestral effect, as illustrated most happily in his famous Overtures to "Der Freischütz," "Oberon," and "Euryanthe." In his use of the characteristic qualities of tone of different instruments to illustrate special dramatic or poetic ideas he is one of the foremost of modern composers. He specially delights in things weird and magical—the music of the "Wolf's Glen," the magic music of fairies. In these things he expresses a trait of the Teutonic disposition, and also shows strongly

the influence of the theatre. Here again it is perceptible that the influence which raises him to his best achievement is a conception external to music, and not the spontaneous musical impulse such as commonly impelled composers before Beethoven's time. Weber's career was a short one; his delicate constitution was early worn out by the strain put upon it from the first, and he died in London in June, 1826, when he was over here to superintend the first performance of his "Oberon."

Schubert's position in the history of art is centred mainly upon his songs; but his position as a writer of instrumental music is by no means insignificant. His opportunities in youth were even less favourable than Weber's. He was born of a poor schoolmaster's family, in January, 1797, in Vienna. He sang in the Imperial choir as a boy, and was sent to the school—called the Konvict—in which the members of the choir were educated. Here he heard a certain amount of music of various kinds—second-rate symphonies, masses, &c.—and spontaneously took to composing himself. His natural impulse was to look for external inspiration in poems, and under such influence he was at his best, and produced magnificent songs in quite early years. His models in instrumental music were not of the best, and his early efforts in the line of symphonies are comparatively tame; but as his experience of music enlarged, he found the way to express his ideas more completely in instrumental form. He was always uncertain in the management and control of design, but ideas of every kind were always ready in profusion, and take the hearer with them by qualities which are more direct and more in consonance with modern spirit than such purely artistic considerations as beauty and balance of design. Of all great composers he is the one who depends most on the actual attractiveness of his musical ideas and his musical personality; and these qualities have exercised great influence upon many composers of high rank in later times. The charm lies far more in his spontaneity than in his power of development or mastery of form. Judged from the abstract point of view as absolute music, his works of the sonata order are often obviously redundant and imperfect in design and bear cutting without much injury. Schubert in his profusion attacked all branches of instrumental music, and the best of his works of this kind belong to his later years, when his experiences had been enriched by hearing more first-rate music, such as

some of Beethoven's most inspiring works. He set his seal upon this branch of art especially by his last two symphonic works—the delightful fragment known as the "Unfinished" Symphony in B minor and the grand Symphony in C major. These are the first orchestral works on a large scale in which his genuine characteristic musical nature shows itself, not only in the ideas and the manner of treatment, but even in the scoring—which is quite modern in its effect. The B minor fragment was written in 1822, and, therefore, preceded Beethoven's Ninth Symphony, while the C major Symphony was written in 1828, after the appearance of that immense work; and the influence of Beethoven here appears most strongly, both in the vigorous and full treatment of a large orchestra, in the characteristic *Scherzo*, and in the romantic tendency of almost every movement. Of his other instrumental works the most impressive are the "Rosamunde" Entr'actes, the Quartets in D minor and G, the Quintet in C, the Octet, the Pianoforte Trio in B flat, and some of the sonatas. But it is also noticeable, as a sign of the times, that among the most permanently interesting are works which are definitely outside the circle of sonatas, such as the great Fantasia in C, and some of the small impromptus and "Moments Musicaux." Schubert's life was cut short at thirty-one, in November, 1828, only one year after Beethoven.

Louis Spohr, owing to the length of his career, and the late date of the appearance of his most important works, seems to belong to a later generation than Weber and Schubert, though in reality he was born before either of them, in 1784. Seesen, in Brunswick, was his native place, where his father was a physician. He showed his powers as a violinist very early, and, combining natural aptitude with singular perseverance, he rightfully won the reputation of being the greatest German violinist before he had long passed the years of his youth. His first opportunity to bring out a large composition was at a festival in the little Thuringian town of Frankenhausen, in 1811, for which he wrote his first Symphony in E flat; and this was soon followed by oratorios and other important works, among them some of his best violin concertos. People soon learnt to regard him as one of the principal representative composers of the day, and his works comprise examples of every form of composition—operas, oratorios, cantatas, concertos, quartets, and symphonies. He wrote effectively, though not always

judiciously, for the voice, but his chief importance lies in his connection with violin music and orchestral music, and among his firmest titles to fame is his invaluable Violin School, which came out in 1831.

In the matter of style he was quite out of sympathy with Beethoven, adopting a chromatic and sentimental manner which is curiously at variance both with his own personal character and the best spirit of his age. But his impulse was as much to seek inspiration and motive external to purely musical considerations as Beethoven, and he had a very predominant taste for new experiments. The most famous of his symphonies is called "Die Weihe der Töne," known in this country as the "Power of Sound." It had been his intention to set a poem by Pfeiffer of that name, but finding that his setting did not satisfy him, he turned the work into a symphony, and directed that the poem should be read whenever it was performed. The earlier part of the work is on the usual symphonic lines, but the latter part, which is the weakest, comprises a march and two movements containing hymn tunes, and other features which depend on programme rather than genuine intrinsic excellence for their effect. This work came out in 1832, when Beethoven, Weber, and Schubert were all gone from the world. An extremely eccentric experiment in this line was his Historical Symphony, each movement of which was meant to represent a different period in the history of art. The first was meant to be in the style of Handel and Bach, the second in that of Mozart and Haydn, the third in that of Beethoven, and the last in the style of Spohr's day. His next symphony was equally curious, being descriptive of "The worldly and the divine in human life," for which two orchestras were employed—the usual full orchestra to express the worldly influences and an orchestra of solo instruments the heavenly ones. His Ninth Symphony, which was also his last, was called "The Seasons," and aimed at depicting the characteristics of the four principal divisions of the year. This came out in 1849, not only twenty years after the death of Beethoven, but even after that of Mendelssohn. It was almost his last instrumental composition on a large scale, though he lived on till October, 1859. His labours have a very wide range, including operas such as "Jessonda" (1823) and "Faust" (1813); oratorios, such as "The Last Judgment" (1826) and "The Fall of Babylon" (1842); but he is historically most important in matters

connected with the violin and the orchestra. The perfection of his instinct for his own instrument gives his compositions for it very high technical value; while his skilful orchestration marks a distinct advance in the use of variety of colour and effect of a modern kind. The influence of Mozart is more apparent than that of any other master, but his sentiment and his use of varieties of colour for distinct ends are essentially modern. He was a man of strong character, and his reputation in his lifetime was extraordinarily high; but his style was too deficient in genuine breadth and nobility to exert much permanent influence on his successors.

CHAPTER X.

MODERN INSTRUMENTAL MUSIC.

THE most notable composers who were born in the early years of the nineteenth century illustrate in a marked manner the general tendencies of artistic progress in instrumental music since Beethoven. Hector Berlioz, born 1803; Mendelssohn, 1809; Chopin, 1809; Schumann, 1810; Liszt, 1811; Henselt, 1814; Stephen Heller, 1815; Raff, 1822; Rubinstein, 1829, all show a disposition to drop the sonata form, and to seek new principles of procedure and greater variety of design, to meet the requirement of new types of musical ideas, and new ways of looking at music.

The works of the first member of this group seem to emphasize most forcibly the tendencies towards "programme" and independence of form. But it must be observed that the French have never shown any aptitude for pure instrumental music, and need the stimulus of external ideas to excite them to musical utterance. The stage is their natural field of artistic activity, and the only music they have succeeded in at all conspicuously is in some way connected with it, either as actual operas or as ballet tunes. The fact that Berlioz wrote large instrumental works on theatrical lines is, therefore, less significant historically than the fact that a programme was so frequently adopted by Teutonic composers. All the traditions of classical art were distasteful to his eager and impatient temperament. He regarded them as superfluous, and sought to employ music of the largest calibre, with the most profuse resources of the orchestra, to express stories and human circumstances which struck him as likely to be effective and interesting in a musical dress; and he hoped to attain, by following the working and sequence of the extra-musical ideas, an orderliness and aspect of design which should satisfy the mind as well as the classical types of form and development which he gladly dispensed with. His gifts were strongest in the direction of rhythm and colour. His excitable disposition was particularly susceptible to the qualities of tone of instruments, and he set himself deliberately

to develop remarkable effects of instrumentation, and succeeded so well that it has given him a unique place among the foremost representatives of modern art. The masters he worshipped were Beethoven—for the force of his expression—and Gluck—for his dramatic power and insight. He was also under the influence of Spontini to some extent, and, in a lesser degree, of Mozart. But he was more influenced by the style of their utterances than by their artistic principles. He always depended upon the stimulus of a strong programme for his guide in action. His earliest instrumental works of mark were the Overtures to "Waverley," "Les Francs Juges," and "King Lear," all very characteristic and forcible productions. The larger instrumental works which represent him fully are the "Symphonie fantastique" called "Episode de la vie d'un artiste" (a thoroughly Parisian artist's fancy, ending with the guillotine and a mock Dies Iræ) and its sequel, "Lelio ou le retour à la vie," *Monodrame lyrique*. "Harold en Italie," which he called a symphony, was written at the suggestion of Paganini, with a solo part, of no great prominence, for the viola. In these Berlioz only indicated a programme without setting words to be sung. His theories bore happiest fruit when the programme was helped out by soli and choruses, as in his "Damnation de Faust," which he called a *Légende dramatique*. His "Romeo et Juliette," which he called a dramatic symphony, contained some of his most remarkable instrumental experiments as well as vocal music. His principles of treatment are much the same in all these cases, as they are also in his sacred music, such as the "Grande Messe des Morts," the "Te Deum" and "L'Enfance du Christ," and also in his operatic works, "Benvenuto Cellini," "Beatrice et Benedict," and "Les Troyens." Like so many modern musicians of mark, he had considerable literary gifts, and supported himself mainly by writing for newspapers. Though the most remarkable composer France ever produced, he was, in his own time, better appreciated in other countries than in his own.

Though Mendelssohn's instrumental works are much less conspicuously of the programme order, his position as an essentially classical composer intensifies the inferences which his attitude in instrumental music suggests. Of all his numerous and popular solo works for the pianoforte and organ, hardly one belongs essentially to the sonata order.

He infused new life into the elastic and perennial forms of prelude and fugue, both for organ and pianoforte, and he produced one admirable example of the Variations form in the "Variations Sérieuses" (1841). He was conspicuously successful in what he called "Songs without words," which are short characteristic pieces in various forms, written at different times in his life from 1830 till the end. He was equally successful in organ works, and it is specially significant that most of those which are called sonatas are so only in name, and rarely have anything of the typical sonata character or principle of design about them. He was less successful in his capriccios and fantasias for the pianoforte, for in them his taste for brilliancy is shown at the expense of the musical material. The same gifts of brilliancy are applied, with much happier results, in his Concertos for pianoforte and orchestra in G minor (1831) and D minor (1837), and in the Concerto for violin and orchestra (1844), which is one of the very finest of all his works. In pure orchestral music he appears at his best in the music for the "Midsummer Night's Dream." The admirable Overture to this was written when he was quite young (1826), and the remainder of the music was added at the request of the King of Prussia in 1843. Though comprising a certain quantity of vocal music, the most important parts of this work are the instrumental movements, such as the Overture, Scherzo, and Notturno, which are among the most characteristically effective of modern orchestral works.

For all his most successful symphonies he adopted distinctive names. He wrote a great number in youth which have not survived. Only the thirteenth, in C minor, is occasionally played. The earliest which has maintained any hold on the musical world is the "Reformation" Symphony, which was written for a great Protestant Tercentenary Festival at Augsburg in 1830. In this he endeavoured to carry out something of a programme by the use of such features as the famous formula for the "Amen," used at the Roman Church in Dresden, and familiar to musical audiences in later days by its use in Wagner's "Parsifal"; and also by the use of the famous chorale of Luther, "Ein feste Burg." His second Symphony, the "Italian," followed soon after, in 1833, and is a sort of subjective record of his happy impressions during a stay in Italy in 1830 and 1831. The next Symphony in order of time was the "Hymn of Praise,"

which was written for the Gutenberg Centenary Festival, held at Leipzig in 1840, to celebrate the invention of printing four hundred years before. It is on the same plan as Beethoven's Ninth Symphony, having the three instrumental movements of the usual type to begin with, and a series of choruses and solos to take the place of the last movement. It is happily unified by the recurrence of certain strongly characteristic phrases in various parts of the work; such as the opening phrase which is given out by the trombone. The next of Mendelssohn's Symphonies was the "Scotch," which came out in 1842, and stood in the same relation to the composer's experiences in Scotland as his "Italian" Symphony did to his visit to that country. And yet another most successful work which illustrates the same experiences is one of the best of his overtures, that known as "The Hebrides," or "Fingals Höhle," 1830. In all these the tendency is observable to make the musical expression represent some definite thought which is external to the mere music. Mendelssohn was a classicist by nature, but even he fell in with the tendencies of his time; and though he was too wise to think weakness of design could be compensated for by programme or obviousness of meaning, he nevertheless in these most important cases allowed his inspiration to be impelled and nourished by a definite purpose.

The branch of chamber music is the one in which the traditions of the Sonata persist most conspicuously. In combinations of pianoforte with other solo instruments, composers seem to find opportunities to do something new in that form which are less attainable in other branches of art. Mendelssohn was very successful in that line, and his Trios for pianoforte and strings in C minor and D minor are among the most universally popular of all works of that class. His Quartets, Quintets, and Octet for strings, though sometimes rather orchestral in style, are also favourite examples of that refined class of art. His brilliant successes in other branches of art must be referred to elsewhere. He died in 1847.

Chopin was born less than a month after Mendelssohn. It illustrates the branching out of music into many different forms and styles that men so pre-eminent in art and yet so different in musical character should have been born so near together. Chopin is one of the most conspicuous representatives of the most modern type of music, for he is thoroughly

independent of the conventions of classicism in art; but he is so far from being inartistic on that account, that the perfection of delicacy with which he applies all the richest resources of technique to the expression of his thoughts is almost without parallel. Moreover, though so specially notable as a master of the technique of performance, he really has musical thoughts which are worth expressing, and a genuine musical personality; and even the ornamental parts of his work—which form so important a feature in the stock-in-trade of virtuosi—in his case generally have real musical significance and beauty.

A great deal of the individuality of Chopin's music comes from the race to which he belonged and his early surroundings. His native country, Poland, had a long tradition of misfortune to look back upon; and nations in such circumstances commonly relieve their feelings in poetry and pathetic song. It appears to intensify the instinct for things imaginative, as well as racial characteristics. Chopin, who was born near Warsaw, imbibed the spirit of the Polish national music and dancing from early years, though their influence did not bear full fruit till experience had matured his powers. He began his career as a pianist, and before he was twenty had almost surpassed all rivals. He journeyed to Vienna and other musical centres giving concerts, and finally settled in Paris in 1831, just at the time when that city was fermenting with romanticism in literature and art. His compositions up to that time had comprised the set of Studies, Opus 10, which are undoubtedly the finest examples of their kind ever written for any instrument, and some of the Preludes, which are among the most interesting and poetical of his works. He had also written two concertos for his own use and a few movements representing or reflecting the style of the national dance music. But the mass of his mature and completely characteristic music was produced after he settled in Paris. Closer contact with musicians of high attainments, opportunities of hearing more music, and the romantic and intellectual ardour of the time widened his horizon and raised his standard, and he rapidly enriched the art with his great chivalric Polonaises, the romantic Ballades, the poetical Nocturnes, the brilliant Scherzos, the interesting and original Sonatas, and many other types of very characteristic art. He uttered his thoughts with complete certainty only through the medium of the pianoforte. He never became master of orchestration even sufficiently to

write the accompaniments to his concertos with due effect. But his work for the pianoforte is so marvellously perfect in its adaptation to the idiosyncracies of the instrument, that it becomes historically important on that ground alone. His work is not often great in conception, or noteworthy in design, but it is the spontaneous expression of a poetical, refined, and sensitive temperament, and his style has exercised an almost universal influence upon writers of pianoforte music since his time, except in the case of a few specially strong-natured composers. Chopin made Paris his home and but rarely left it. He did not play much in public, but confined himself mainly to fashionable salons. He twice visited England, and twice Leipzig and Dresden, and other North German musical centres. One of the most important episodes in his life was his journey to Majorca with George Sand, the famous novelist, for his health. His vitality was broken early by the stress his excitable temperament put upon it, and he died in Paris in 1849.

The very next year after Chopin, Robert Schumann was born at Zwickau, in Saxony. He represents a phase of music as characteristically modern as Chopin's, but of different quality. The points where the two composers touch is in the romantic and poetical character of their ideas, the warmth of colour and richness of tone, and the strongly marked diversity of method from the old sonata type. They differ in depth of feeling and intellectuality. Chopin is at once lighter and more quickly sensitive—combining the poetry of the Pole with the alertness of a Parisian. Schumann is more reflective and intellectual, and saturated with Teutonic earnestness. Schumann indeed was the higher type of man, of purer aims, though of less brilliant skill. He was not intended for a musician, but for a lawyer, and was brought up from youth in constant contact with books; inasmuch as his father was a bookseller, and also, in a moderate way, a literary man himself. Schumann fell under the influence of the romantic movement in German literature—especially under the spell of Jean Paul Richter—and he transmitted the figurative and metaphorical methods of this literature to his music. He aimed first at the career of a pianist, and studied with Wieck for some time—whose daughter, in later days, was known to all the world under Schumann's own name as one of the most ideal of great pianists. A permanent injury to a finger caused him to lay aside his aspirations to become a

virtuoso and to devote himself to composition and to criticism. He and some friends of kindred spirit started a musical paper, *Die neue Zeitschrift für Musik*, in 1834; and for this Schumann wrote a remarkable series of articles on musical events and subjects; welcoming cordially, and with wonderful liberality and breadth of sympathy, every new worker in the field who had genuine musical disposition, of almost every school and style.

Schumann's own work was divided into a series of definite periods, as had been the case with Bach. He devoted himself at first mainly to writing sets of short and vivid pianoforte pieces, of wonderful variety of character and form: such as the Papillons (Op. 2), Intermezzi (Op. 4), Davidsbündlertänze (Op. 6), Carnaval (Op. 9), Fantasiestücke (Op. 12), Kinderscenen (Op. 15), Kreisleriana (Op. 16), Arabesque (Op. 18), Novelletten (Op. 21). With these were interspersed a few works on a larger scale, such as the Toccata (Op. 7), the Allegro (Op. 8), the Etudes Symphoniques (Op. 12), and the very remarkable and original Fantasia in C (Op. 17), the Faschingsschwank aus Wien, and three so-called sonatas, only one of which is at all like the old classical sonatas either in style or design. In all lines he endeavoured to find new and more elastic methods of applying musical art to the purposes of expression; and most of his pieces have definite names and special meanings, which are sometimes indicated by a verse of poetry. In the year 1840 he devoted himself mainly to song writing. That was the year of his marriage with Clara Wieck. In the following year he wrote several symphonic works. The first which can be said maturely to represent him is that in B flat. It is the one of all his works which is most nearly on classical lines. In the second he tried experiments in new lines, and endeavoured to unify the whole work by using characteristic figures throughout. It was originally called Symphonistische Phantasie, and was subjected to much alteration before it was finally published as Symphony No. 4, in 1851. Another important orchestral work of the year 1841 was the "Overture, Scherzo and Finale," which was originally intended to be a Sinfonietta. Part of the famous Pianoforte Concerto in A minor was also written at this time, but it was not completed till 1845. In the year 1842 he occupied himself mainly with chamber music, and produced two of his most popular works—the Pianoforte Quintet and the Quartet in E flat, besides string quartets and other examples of the same

order of art. In later years he addressed himself to choral music and completed the series of his great instrumental compositions with the fine Symphony in C major (1845—1846) and the one in E flat, known as the "Rhenish" (1850), and the music to "Manfred," the overture to which is one of his finest and most complete orchestral works. But fine and noble in spirit as these are, he set his seal most effectually upon works in which the pianoforte takes the most prominent position; and especially those in which he endeavoured to develop a new scheme or method of artistic procedure, and to use music as a vehicle for poetical thought. Much of the music of his later years suffers from the gradual increase of disease in the brain, of which he died in 1856.

It would be hard to find a more conspicuous contrast to Schumann than Franz Liszt, who came into the world but a year after him. He is mainly important in musical history as the representative of the most advanced standard of pianoforte technique, and the most brilliant virtuoso of his instrument who ever lived. He, as it were, summed up the labours of all previous players and inventors of devices of performance, and crowned them by his own special gift for contriving new and yet more brilliant effects. In his original compositions he was noteworthy as a prominent representative of radical theories for devising new principles of design and development; abandoning deliberately the classical principles of form, and trying to make movements intelligible by employing characteristic figures in a manner like the use of *Leitmotiven* by Wagner in music-dramas. His most important contributions to art in the line of programme music are the "Faust" and "Dante" Symphonies and the thirteen Symphonic Poems, which are specially remarkable on the score of orchestral effect; for his sense in that direction is of a kindred nature to his instinct for pianoforte effect. His pianoforte concertos also are remarkable for their brilliancy and novelty of treatment, and so are his pianoforte studies. A great proportion of his works are transcriptions of songs, opera airs, and national tunes, but even these are noteworthy for the truly extraordinary and intricate skill with which the resources of the instrument are applied.

Liszt was born at Raiding in Hungary. He played in public for the first time at Vienna in 1823, where he also had lessons from Czerny. He went to Paris in that same year, and from that time till about 1839 made that city his home.

Later he spent many years mainly in concert tours all over Europe. One of the most honourable episodes in his life was the period of twelve years previous to 1859 when he was conductor at Weimar, and brought out "Lohengrin," "Tannhäuser," "The Flying Dutchman," Berlioz's "Benvenuto Cellini," Schumann's "Genoveva," Schubert's "Alfonso and Estrella," and many other important works whose difficulties and high merits prevented less able and courageous conductors from attempting them. He became closely connected with Wagner, who married his daughter in 1870. He died at Bayreuth in 1886.

In the same year with Liszt was born Ferdinand Hiller, who was an efficient pianist, and a successful writer of pianoforte music, symphonies, and other kinds of music, of artistic but not very characteristic quality. He was a great friend of Mendelssohn's, but long survived him. He died in 1885.

As the pianoforte has become the familiar domestic instrument of the whole world it is natural that composers who aim at supplying music for it should spring up in legions. But not many have impressed sufficient individuality into their works to make them of any real historic importance. Among famous players of modern times Sigismund Thalberg takes high rank; in his time he was thought worthy of being compared with Liszt himself. He was a year younger than that master, being born in Vienna in 1812. He had an inventive gift for pianoforte effects and technical feats similar to Liszt's, though on a smaller scale. His style was brilliant, but much quieter, and his compositions were proportionately tamer than Liszt's. They are, indeed, more considerable in quantity than quality, though some of his studies are happily conceived and refined in style. He died at Naples in 1871.

Of far more poetical and real musical temperament was Adolf Henselt, who was born at Schwabach, in Bavaria, in 1814. He was a pupil of Hummel, and became a very considerable pianist in his early years. He played with great success in St. Petersburg in 1838, and was made Court pianist, and that capital became his home from that time till his death in 1889. He had a distinctly individual way of treating his instrument, both as composer and performer; obtaining great effects of sonority without vehemence, through the actual fulness and spread of his harmony and the genial warmth of his ideas. His works are few, confined to two books of Etudes, some lyrical pieces,

and a concerto. As a warm admirer of Weber he devoted great pains to editing and adapting his instrumental works to the capacities of the modern concert pianoforte.

Stephen Heller was born in Pesth in 1815, and is one of the most widely popular of pianoforte composers. He combined a wealth of graceful, poetical, and refined ideas with a very considerable sense of finish and a capacity to knit little movements into compact unity. Without being great, he certainly occupies an honourable position in his own field. He settled in Paris in 1838, and rarely moved from there till 1888, when he died. His works are mainly Etudes of a not very advanced standard of difficulty, and collections of short pieces known as "Promenades d'un Solitaire," "Nuits blanches," &c.

Among representatives of instrumental music must also be counted William Sterndale Bennett, who was born in 1816, at Sheffield. He began his musical career as a choirboy in King's Chapel at Cambridge, and his conspicuous talents caused him to be sent to the Royal Academy of Music, of which he ultimately became Principal in 1866. He was an admirable and refined pianist, of a quiet school, and wrote a considerable quantity of delicate and artistic pianoforte music, including the Sonata called "The Maid of Orleans," in which a programme is very definitely indicated. His works on a larger scale comprise some poetical Overtures, such as "Parisina," "The Wood Nymph," and "Paradise and the Peri," and an effective Concerto for pianoforte. He was one of the first Englishmen in modern times to develop any sense for orchestration. He died in 1875.

A conspicuous composer in all branches of instrumental music was Joachim Raff, born at Lachen, in Switzerland, in 1822. He began life as a schoolmaster, and was a man of culture and considerable general knowledge. Mendelssohn happened to take note of his musical talents, and recommended him to the famous publishers, Messrs. Breitkopf and Härtel. From 1850 onwards he enjoyed a remarkable degree of popularity all over Europe. He had a certain fund of poetry and romantic feeling, considerable instinct for effect, and extraordinary facility. He was a good deal in contact with Liszt, who was kind and helpful to him, and he avowedly allied himself with what was considered the advanced school of those days. He was fond of giving names to his works, and endeavouring to treat them as poems. Of his

ten symphonies several bear distinctive names, such as "Im Walde," "Lenore," "Frühlingsklänge," "Im Sommer"; but in reality they do not break away from the traditions of sonata form in any very marked degree. His orchestration is effective and full of colour, and in many works of different types the texture is rich and elaborate, as, for instance, in his violin sonatas. His works in general show considerable gifts of invention, but are very unequal, both in style and intrinsic value. He died in 1882.

Anton Rubinstein, the most poetical and imaginative of modern pianists, was born in 1829, in a South-Western province of Russia. He began playing in public very early, and spent great part of his life in concert tours. He did his own country special service by the foundation of the Conservatoire of St. Petersburgh, of which he was principal for some time after 1862. He was a most prolific composer in every branch of art, and gifted with genuine musical ideas. One of his chief characteristics was impetuosity, and it is possibly owing to this circumstance that he was more successful in ideas than in construction. His work resembles in those respects the literature of his great fellow-countryman, Tolstoi. Indeed, it seems to be the rule with the artistic work of Slavs that the power of creating intrinsic interest is considerable, but that the faculties which are needed for concentration and systematic mastery of balance of design are proportionately weak. This is equally true of the very national composer, Tschaikowsky (born 1840), whose gifts have been exercised with characteristic results in concertos and other forms of instrumental art. Mention should also be duly made of the Russian composer Borodin (born 1834), who illustrates the same impetuous ardour, combined with a sense for technical feats in pianoforte playing of the same brilliant and surprising order as Liszt's.

The one great representative of the highest forms of instrumental music in recent times was Johannes Brahms, born in 1833 in Hamburg. He was introduced to Schumann by Joachim in 1853, and Schumann at once saw how great were his musical gifts and character, and wrote an enthusiastic article in the *Neue Zeitschrift für Musik* (in 1853), proclaiming him to the world as the man music was waiting for. However, the austerity and sternness of his musical character caused the public to be very slow in recognising him; though he had for constant champions such great exponents as Madame Schumann and

Joachim. Brahms had no sympathy with the methods of the modern music-drama, nor with the theories of composers who attempt to apply those methods to instrumental music. He was at once a musical intellectualist and a man of powerful and concentrated feeling. He seemed to judge instinctively that self-dependent music is artistically intelligible only on grounds of design and development; and he applied all the artistic resources which the long period of musical development had made possible to the expounding of his musical ideas in lofty and noble symphonies, in splendid examples of all kinds of chamber music, such as Pianoforte Quintets and Quartets, Trios, String Quintets and Quartets, and other combinations of solo instruments. It must be confessed that his powers were so great that he found how to do something new and individual in the old forms of the sonata order. He did not attempt Symphonies till comparatively late in life, No. 1, in C minor, being Op. 68, and the date of its appearance 1876, though it was actually written much earlier. The second, in D, followed in 1877, and a third and fourth in F and E minor have followed in recent years, as well as two fine and very difficult Concertos for pianoforte, and one Violin Concerto, and one double Concerto for violin and cello, and two Overtures. His treatment of the orchestra was austere but powerful; as though he disdained the subtle seductions of colour, and used only such grave and almost neutral tints as befitted the self-contained dignity of his ideas. He obviously eschewed programme even in pianoforte pieces; but his numerous Capriccios, Intermezzos, Ballades, and Rhapsodies are as full of genuine impulse as the best works of the programme composers, and are often very original in design. He is also one of the few great masters of the Variations form—which is one that only the very greatest composers have excelled in—and has produced superb examples for orchestra as well as for pianoforte.

The branching out into variety of style and method which is so characteristic of the progress of music is illustrated by the increase of the influence of various national styles of expression upon notable composers. Hungarian music led the way in this respect, and influenced Schubert as well as Liszt and Brahms. Russian music followed, as above indicated, and in later times Norwegian and Bohemian music have come prominently forward. The former is conspicuously illustrated in the person of Edward Grieg, born at Bergen in 1843. He has adopted in all his compositions certain

fantastic and piquant traits of harmony, rhythm, and melody, which appear to be drawn from the national style of his country. He has a very happy gift for knitting his little lyrical movements into compact and deftly finished wholes, and his sense for effect both with pianoforte and orchestra is very keen. Though the intellectual processes of concentrated development are not much in his line, the piquant novelty of his diction has gained also for his Violin Sonatas and for his Pianoforte Concerto a wide popularity.

Bohemian music is represented by Antonin Dvořák, who was born in 1841 at Mühlhausen, near Kralup, where his father was butcher and innkeeper. He played in town bands, and in the National Theatre at Prague, and did not come into public notice as a composer till comparatively late. But when once started, about 1877, his progress to world-wide fame was very rapid. He has written several admirable symphonies, and a great deal of fine and interesting chamber music. He is generally at his best in the national style, which is his true sphere; as in the "Furiants" and "Dumkas," which he sometimes introduces into his instrumental works in the position usually occupied by Scherzos and slow movements; and in the expression of such romantic folk-stories as "The Spectre's Bride," and in the superb sets of "Slavische Tänze." He is one of the greatest masters of orchestration living; and though in mastery of design and consistency of style he is a little uncertain, the profusion and freshness of his ideas place him very high in the ranks of living composers.

Of composers who have done honourable and skilful work in the instrumental lines there are in modern times too many even to catalogue. The above have so far made most mark upon history, and can only be supplemented by reference to names of such high distinction as Niels Gade, the Dane (born 1817), Max Bruch (born 1838), an admirable master of choral as well as instrumental effect, and the writer of justly popular violin concertos; Karl Reinecke (born 1827), the present director of the Gewandhaus Concerts at Leipzig, and a prolific and successful composer; Felix Draeseke, a composer gifted with highly original and romantic ideas (born 1835); Xaver Scharwenka, a very successful composer of artistic pianoforte music (born 1840); Johann S. Svendsen, the Norwegian composer of overtures,

symphonies, and chamber music (born in Christiania in 1840); the admirable organist and writer of organ and chamber music, Joseph Rheinberger (born 1839); the popular composer of brilliant pianoforte music, Moritz Moszkowski (born 1854); the highly gifted but unfortunately short-lived Hermann Goetz (born 1840, died 1876); the Polish born Jean Louis Nicodé, a very highly gifted composer of instrumental music of various kinds (born 1853); and the British born Eugene d'Albert, who is one of the finest pianists of the age, and possessed of very high gifts as a composer (born at Glasgow, 1864).

In France, pure instrumental music has never been cultivated, but a few of her composers have written some effective music, mostly of a light and unclassical character; amongst others, Delibes (born 1836), who wrote such charming ballet music as the "Coppelia" and "Sylvie"; Lalo (born 1823), who has written chamber music, and very effective Violin Concertos, as well as orchestral music; Saint-Saëns (born 1835), who has attacked classical forms of art in an unusually serious mood for a Frenchman. Italy is mainly represented by Sgambati, a pupil of Liszt (born 1843), who has written much effective chamber music and other instrumental music including two symphonies. The natural field for English composers seems to be choral music, but instrumental music has also thriven remarkably well of late in the hands of such composers as Mackenzie (1847), Stanford (1852), Cowen (1852), Cliffe (1857), and several younger composers.

CHAPTER XI.

MODERN OPERA.

THE composers of Italian Opera after Gluck's time, unaffected by his exhortations to reform, continued to concentrate their efforts on pleasing their audiences. In this direction they succeeded extremely well. The most conspicuous proof of the fact was the career of Gioachino Rossini, born at Pesaro near Ancona in 1792. His father's circumstances were comparatively low and his own opportunities of musical education rather slender. He earned a little money as a boy by singing; was admitted into the Lyceum at Bologna in 1807, learned some counterpoint, and wrote his first opera, "La Cambiale di Matrimonio" (the Marriage Market), for Venice in 1810. He followed it up with a number of light comic operas in similar style, and won his first great success in opera seria with "Tancredi" in 1813. The music, though often borrowed from familiar sources, exactly hit the taste of typical opera audiences, and from that time what is known as the Rossini fever began, and spread by degrees over the greater part of Europe. Several buffa operas followed "Tancredi," and he had one or two checks before he arrived at the full measure of his popularity. "L'Italiana in Algeri," produced in Venice in the same year as "Tancredi," was a success, "Aureliano" was a failure, so was "Torvaldo e Dorlinska," and so at first was the famous "Barbiere" (1816). But this last failure was merely owing to the fact that the Romans, for whom it was written, were much attached to a setting by Paisiello, and regarded it as an impertinence of the young composer to use the same subject. In the end the superior *verve* and tunefulness of Rossini's work won its way, and it still holds a prominent place in the class of opera buffa. His next important opera seria was "Otello," which came out at Naples in 1816, and the rest of his most successful works in the purely Italian style consisted of the opera buffa "Cenerentola" (Rome, 1817), "Gazza Ladra" (Milan, 1817), "Mosè in Egitto," a sort of dramatic oratorio (Naples, Lent, 1818), "Ricciardo" (Naples, 1819), "Ermione" (1819), "Donna del Lago" (Naples, 1819), "Bianca e Faliero" (Milan, 1819), "Maometto Secondo" (Naples, 1820), "Zelmira" (Naples, 1820), "Semiramide" (Venice, 1823). The facilities for producing operas in

Naples were brought to an end in 1820 by an insurrection which got rid of the King, and at the same time reduced the resources of the famous opera manager Barbaja, who had hitherto combined the operatic business with the farming of gambling houses. Rossini, therefore, was induced to go to Vienna, and "Zelmira" was written with more care than usual, with a view to performance there. In 1823 he came to London, under contract with the manager of the King's Theatre, Benelli, to produce a new opera. He was extravagantly *fêted*, and made a large sum of money by playing the accompaniments for singers at fashionable parties for £50 a night; but the opera manager failed, and his new opera was never completed. He then went to Paris, where all the world again fell at his feet; and fortunately the Parisian traditions of French opera, which had always kept the dramatic elements well in sight, influenced him very happily. He began his career there with old works refurbished, some of them with new names. "Maometto" appeared again as "Le Siége de Corinthe," and "Mosè in Egitto" was revised as "Moïse." His most important work, "Guillaume Tell," with libretto by Scribe, was produced at the Académie in 1829, and it was his last. The superior type of audience he addressed in Paris made him more careful, and the result showed how great his powers were in all directions, in respect of orchestration as well as mere vocal effect. Even the style is more genuine and sincere than in his earlier productions. But he went no farther. It may have been his notorious indolence of disposition or jealousy of Meyerbeer. He lived till 1868, worshipped by society till the last, but without writing anything more except some small fugitive pieces and a mass.

It is greatly to his honour that he appreciated Mozart and Haydn. His ardour for their music in his youth caused him to be called "il Tedeschino"—the little German. Their influence upon his work is conspicuous in all its better aspects and also in his use of their melodic phrases. He was much better and more artistic in his orchestration than other Italians, and was distinctly inventive in the matter of effect. He deserves credit for trying to improve the treatment of the ordinary parts of the dialogue, and for making the recitative musically a part of the work, as Mozart had often done. Whatever his shortcomings, he towered over most of his compatriots in the following generation both in ability and artistic sincerity.

His contemporary, Mercadante (born 1797), was very popular in Italy. He was educated at Naples, and wrote both buffa and serious operas, such as "Elisa e Claudio" (1822), "Il Giuramento" (1837). He died blind in 1870. Donizetti (1798—1848), following Rossini's lines without his higher gifts, had great success with "Anna Bolena" (1830), "L'Elisire d'Amore" (1832), "Lucrezia Borgia" (1834), "Lucia di Lammermoor" (1835), "Favorita" and "Fille du Regiment" (Paris, 1840), "Don Pasquale" (Paris, 1843). He was educated at the Conservatorio at Naples, and paid much attention to solo singing of the tuneful order, and was consequently very popular with opera singers as well as their audiences ; and he had the advantage of being interpreted in his time by the finest singers in the world, such as Grisi, Rubini, Tamburini, Lablache, and Mario.

Bellini, born at Catania in Sicily (1801), was also educated at Naples, and learnt early to concentrate his attention upon the requirements of solo singers ; and they were consequently much at his service. The first of his operas to make any mark was "La Pirata" (1827), which was written under the actual supervision of the famous tenor Rubini, who sang in it with immense success. "Sonnambula" came out in 1831, at the Scala in Milan ; "Norma" in 1832, "Puritani" in 1835. He died in the latter year.

Guiseppe Verdi was born at Roncole in 1813, where his father was an innkeeper. He had very slender opportunities to cultivate music till his eighteenth year, when he went to Milan and studied energetically for a time and learnt to appreciate Mozart's music. His first public appearance as an opera composer was with "Oberto" (1839). "Proscritto" followed in 1844, and was better known later under the name of "Ernani"—the name of the famous play by Victor Hugo. His fame grew by degrees and he took an important position as an opera composer of better stamp than the immediately preceding Italian composers, with "Rigoletto"—founded on Victor Hugo's impressive play "Le Roi s'amuse"—in 1851. "Trovatore" and "La Traviata" followed in 1853, "Vespri Siciliani" (1855), "Ballo in Maschera" (Rome, 1857), "Don Carlos" (Paris, 1867). These were mainly of the class popular with fashionable opera audiences, though they contain much skilful work, such as the famous quartet in "Rigoletto," where the characters are kept very clearly distinct. The

influence of the sincerer type of German art began to tell upon him as time went on, and its effect is shown in "Aïda," written for the Viceroy of Egypt for performance at Cairo, in 1871. The same influence, and that of his friend Boito, are even more apparent in his recent "Otello," which is eminently dramatic, and shows his great powers in all branches of musical effect alike, especially in dramatic expression. His latest work, "Falstaff," which came out in February, 1893, exhibits the traces of the same happy influences.

In France, in recent times, the fruits of the national instinct for the stage have been most happily shown in operatic comedies and light comic operas. These branches of opera originated from the Italian opera buffa which made its appearance in Paris a little before Gluck's time. The French composers imitated and improved upon it. Their natural wit, sense of finish and neatness, and lightness of skilful handling, all found a most suitable province for exercise, and the result in the hands of the later composers is singularly artistic and good of its kind.

One of the most successful of the early representatives of this kind of art was Boieldieu, born at Rouen in 1775. He began his career in Paris in 1797, with the opera "La Famille Suisse." Among his chief successes was "Le Calife de Bagdad," which came out in 1800. The most famous of all was "La Dame blanche" (1825), which has had the most pronounced success of any opera of its kind. The thousandth performance was celebrated in 1862. It appears to be still alive in France at the present day. Boieldieu himself lived only till 1834.

Auber, whose successes are of a wider scope, and whose artistic powers were of a much higher order, was born at Caen in 1782. He began as an amateur, and was for a time a clerk in an office in London. He began composing little operas for Parisian theatres in 1811. Associated with the brilliant librettist Scribe, he came more into prominence with "Leicester" (1822), "Le Maçon" (1825), "Fra Diavolo" (1830), and "Les Diamants de la Couronne" (1841). The greater part of his work belongs to this light class of French opera comique, of which it is most brilliantly representative. His one serious opera, "Masaniello," or "La Muette de Portici," also had very conspicuous success. It came out in 1828, and made a great impression on quite different grounds from his lighter works; as he proved himself to have great dramatic powers, and used his orchestral

forces for such purposes well. The opera had the singular honour of precipitating a popular revolution in Brussels, in 1830. Auber lived till after the German siege of Paris. The horrors of the Commune are reported to have hastened his end, which happened in 1871.

Another more short-lived composer of this light kind of opera was Hérold, born in Paris in 1791. He wrote much popular music for the pianoforte, and ballet music, and many operas, solid as well as light. The most famous were "Zampa" (1831) and "Le Pré aux Clercs (1832). He died in 1833 of consumption. Halévy, whose original name was Levi, was born in 1799. He also wrote various operas of diverse calibres. The best of his grand operas were "La Juive" (1835) and "La Reine de Chypre" (1841). They both show considerable sense of effect and skill of orchestration. Among his comic operas, "L'Eclair" (1835) was notable. He was also remarkably successful in ballet music. He died of consumption, like Hérold, in 1862.

The impulse towards scenic display, which was always liable to become prominent in French opera, even in Lulli's time, and is peculiarly noticeable in the works of Spontini and Halévy, came to a head in the works of Meyerbeer. This famous composer, whose real name was Meyer Beer, was the son of a German banker in Berlin, where he was born in 1791. He was extraordinarily clever in many ways, for in early years he was chiefly famous for his brilliant abilities as a pianist and for his remarkable gift for reading from score. He was a pupil of Vogler simultaneously with Weber, and began his career as an opera composer with some German operas, which were not successful. After that he went to Italy and produced a great number of operas in a regular Italian style (much to his friend Weber's regret), and won considerable success. He also tried a combination of Italian and German styles in "Il Crociato in Egitto" ("The Crusader in Egypt"), which came out in 1826 in Paris. His coming into contact with Parisian tastes turned his views in a new direction. The susceptibilities of the French to imposing spectacular display possibly indicated to him that they would be just the audience for gifts of his order. He studied French character and history carefully, and, with the congenial assistance of the librettist Scribe, made his first venture in the new line with "Robert le Diable," in 1831. He had calculated so well that the result gave him at once a commanding European reputation. He was very cautious

and slow in maturing his work, calculating and testing his effects with infinite patience, and his successive operas therefore came far apart. "Roberto" was followed by "Les Huguenots" in 1836, "Le Prophète" in 1849, having been finished as early as 1843 but kept back; "L'Etoile du Nord" came out in 1854, "Dinorah" in 1856. "L'Africaine" was kept by him for over twenty years, as he never could finally satisfy himself that he had got it all sufficiently up to his idea of effect. It was not performed till 1865, two years after his death (1863).

Meyerbeer tried many styles and won popular favour in more than one, but it is as a representative of French grand opera that he is specially known to fame. He had great sense of theatrical effect without much real dramatic power. His operatic work dazzles and astonishes the senses, but does not appeal to deeper feelings or express any noble emotion. He carried the French taste for display to a climax and surpassed everyone who preceded him in supplying fit music for crowded scenes and pompous spectacles. He wielded great resources with remarkable success, and used all the old conventions of arias, flourishes, and set movements without scruple; and, taken altogether, his work is the hugest pile of clever artificial emptiness which exists in the whole range of music.

Of very different calibre was Gounod (born 1818, died 1893). His genuine sensibility is conspicuous, and his feeling for beauty of orchestral colour, and even for genuine choral effect is remarkable. He studied at the Conservatoire in Paris under Halévy. Going to Rome in 1839 he became enamoured of the old ecclesiastical style for a time. Then he fell in love with German music and Berlioz, and the latter exercised a very permanent influence upon him. He won great and eminently deserved success in both kinds of opera. His lighter operas are worthy of association with the best types of this admirable branch of French art; and his great success in grand opera with "Faust," for which he had to wait so long, is too familiar to need comment. In this last the wholesome influence of German romanticism is clearly displayed, and his efforts in the direction of genuine expression are as conspicuous in his best works as they are conspicuously absent from Meyerbeer's productions. "Sapho" was his first opera (1851), and the most important of those which succeeded it are "La Nonne sanglante" (1854), "Le médecin malgré lui" (1858), "Faust" (1859), "Philemon

et Baucis" (1860), "La Reine de Saba" (1862), "Mireille" (1864), "Romeo et Juliette" (1867), "Polyeucte" (1878).

Among the many successful representatives of modern French opera of various kinds, the following also deserve honourable recognition. Lalo (born at Lille, 1823), whose comprehensive powers have been referred to above in connection with instrumental music, has also produced considerable impression with his "Roi d'Ys." Délibes (born 1836), whose brilliant gifts have been most effectually shown in ballet music, has also been very successful in the line of opera, especially in "Le roi l'a dit" (1873) and "Lakmé" (1883). Bizet, whose characteristic and dramatic "Carmen" has given him such world-wide fame, was born in Paris in 1838. He studied at the Conservatoire, and wrote several operas which were not very successful till "Carmen," which was his last, and came out in 1875, in which year he died. The remarkable instinct for effect possessed by Massenet has brought him into considerable prominence as a representative of modern French tendencies. His most celebrated operas are "Don César de Bazan" (1872), "Le roi de Lahore" (1877), the semi-religious opera "Herodiade" (1881), "Manon" (1884), "Le Cid" (1885). A composer who has attracted attention is A. E. Chabrier (born 1841), who produced several operas, such as "Gwendoline" (1886) and "Le roi malgré lui" (1887). Ambroise Thomas (born at Metz, 1811) was a most prolific composer of operas; and won conspicuous success with "Mignon" (1866) and "Hamlet" (1868). He succeeded Auber as Director of the famous Conservatoire in 1871. Among the most recent composers of French opera Messager is a happy representative. His "Basoche" is a very refined, artistic, and genial example of its class.

While France and Italy were already busy producing numbers of operas of all kinds, the Germans were still looking for the type of opera which should adequately represent the high standard of their taste and musical intelligence. After "Zauberflöte" a considerable time elapsed without any noticeable achievement, till Beethoven had at last found a subject which satisfied his scrupulous taste, and brought out "Fidelio" in 1805. In the interim since the "Zauberflote" a good deal of progress had been made in orchestral art and in the development of the resources of expression. Beethoven himself had written his first three symphonies and a large number of sonatas, and the whole development of his first period lay behind him, so that "Fidelio" represents a very much more

modern type of expression than Mozart's work. The treatment of the orchestra is much more rich and copious in variety, and the quality of the melody much less formal. As might be expected, the scenes which are best, musically, are those in which there is a great deal of real human feeling, as in the prison scene. In parts like the duet between *Marcellina* and *Jacquino*, and in *Rocco's* song, the traces of the old traditional operatic style are more apparent. As a whole the standard is too high for average operatic audiences, and this, joined with the fact that when the opera was first brought out in Vienna in November, 1805, the Austrians had just suffered serious reverses at the hands of the French, who were even in occupation of the city, caused the opera to be but a moderate success. After three performances it was laid aside till May, 1806, and then again till 1814, when it was produced in a considerably revised state. It won its way slowly in Europe, but has never had any popular success, though to intelligent musicians it represents the highest standard of noble art that has ever been put into an opera. "Fidelio," however, did not finally solve the problem of national opera, for though written to German words and of the lofty type consistent with the dignified attitude of Germans towards music, the subject is not German, and the music still has touches of the earlier manner, and is not distinctly Teutonic throughout.

Neither did Spohr, with the most excellent purposes, completely satisfy German aspirations, as his dramatic sense was much too limited. He had good opportunities for studying operatic requirements, as he had great experience of orchestral music, and was appointed Conductor of the Vienna Opera House for a time in 1812. But his strong impulse towards music of the classical type, like sonatas and concertos, prevented his hitting the right vein in operas. The first which he brought to successful performance was "Der Zweikampf mit der Geliebten," or "The Lovers' Duel," which came out at Hamburg in 1810. The most notable of those which succeeded were "Faust" (completed 1813, performed at Prague under Weber in 1816), "Zemir und Azor" (1818), and "Jessonda" (1823). The latter was far the most successful of all, and indeed was highly appreciated in Germany for the excellent use of artistic resources and the generally pleasant texture of the whole. He wrote several more, but none of them are of any real dramatic importance.

The composer with whom the solution of the problem of National Teutonic Opera is always associated is Weber. The circumstances of his early years were not very promising, but his father's aspiration to have a prodigy producing operas in childhood, at least afforded him early experience of theatrical work. The son was drilled with the view of pushing him rapidly forward by Vogler, and produced his first opera, "The Dumb Girl of the Forest," at the age of fourteen. After that he was made a secretary at the Court of the King of Wurtemberg at Stuttgart, and when that part of his career was unexpectedly and abruptly closed, he resumed the occupation of music and went for concert tours round Germany as a pianist, his gifts in that line being very remarkable. He was first prominently touched by the national spirit when aspirations for independence seized on the Germans after Napoleon's conspicuous failure in the expedition to Moscow. Weber's own enthusiasm was expressed in his splendid national songs and part-songs to Körner's words, in the sets of the "Leyer und Schwert," which went the length of the land. He was further identified with the national spirit through being appointed to organise a really German opera, first at Prague in 1813 and then at Dresden in the following year, where hitherto Italian opera had had a monopoly. And, finally, his Teutonic impulse found its full expression in the opera "Der Freischütz," which came out in Berlin in 1821. This, at last, was German work through and through. The style is the style of "Volkslieder" expanded so as to meet the requirements of the situation. The traces of Italian traditions have at last evaporated, and all is genuinely Teutonic, in subject and treatment alike. Moreover, the treatment is of the highest artistic quality. The orchestration was the finest and the most perfectly adapted for such purposes hitherto seen; the musical characterisation of the various actors in the drama is singularly clear and happy; and the expression is of that warm and sincere kind which essentially distinguishes the German style from that of all other nations. The dialogue is still spoken, as was traditional in the earlier German forms, such as the "Singspiel"; but the continuous texture of the ultimate type of Wagner is prefigured in many parts of the work, especially in the long scene allotted to *Agatha*, the heroine; in which many different divisions in different times and different moods are knitted together into an admirable unity.

In Weber's next important opera, "Euryanthe," which came out in Vienna in 1823, the dialogue was set as well as the more important parts of the work, and in some respects it rises to higher levels than "Der Freischütz." But the libretto itself is so foolish that it has prevented its having general success.

Weber's last opera, "Oberon," was written by invitation for England. It is a fairy play, and not much more fortunate in respect of the libretto than "Euryanthe." Weber came over to England to launch it, already in a broken state of health. He lived to see the first few successful performances, in April, 1826, and had just made up his mind to return to his family in Germany on June 6, when, on the morning of June 5, he was found dead in his bed in Sir George Smart's house. Wagner only expressed the general feeling when in the year 1844, on the removal of his body to Germany for reburial in Dresden, he described him as the most German of composers. The vices and virtues of his manner are alike German. His style is saturated with the Teutonic spirit. Even the vagueness and irregularity of his form in instrumental music come from his aspiration after expression, which from the first had been the conspicuous aim of Germans.

His style had much effect upon German composers generally, even outside operatic work, as, for instance, on Mendelssohn. Marschner (1796—1861) was also much influenced by him, and most naturally so, as he was associated with him for some time in the opera work at Dresden. He produced several very successful operas, all rather in Weber's style, and some of them on the same supernatural lines which Weber liked. Among the best were "Der Vampyr" (1828), which had a great success, and even a long run in England; another was "Der Templer und die Jüdin," founded on Walter Scott's "Ivanhoe." His last was "Hans Heiling" (1833), which is considered his masterpiece.

Schubert also wrote some operas, but none of them ever took any hold of the theatre. His instinct was too essentially lyrical, and his susceptibilities too delicate for theatrical work. Schumann also made his effort in "Genoveva" (1850, Leipzig), which contains superb music, but does not apparently hit the standard of the stage; which, considering Schumann's introspective disposition, is not surprising.

Other German composers who did successful work for the stage are Kreutzer (1782—1849), who wrote "Das Nachtlager in Granada"; Lindpaintner (1791—1856), a good

conductor, who wrote a great many solid operas; Lortzing (1803—1852), a composer of good light comic operas, such as "Czar und Zimmermann" (1837), "Wildschütz" (1842), "Undine" (1845), and many others; Nicolai (1810—1849), who wrote the admirably artistic and effective opera "Die lustigen Weiber von Windsor"; and Peter Cornelius (1824—1874), who identified himself with the "new German" movement of the days when Liszt was at Weimar, when Wagner's career was but beginning, and produced "The Barber of Bagdad," which was brought out by Liszt in 1859.

The composer on whom the influence of Weber and Beethoven was exerted with most important results was Richard Wagner. This last great representative of music-drama was born at Leipzig in 1813. His father died when he was but a few months old, and his mother was soon married again to an actor named Ludwig Geyer; so he was surrounded by theatrical influences from his childhood. He early showed a passion for things dramatic, such as Greek plays and Shakespeare, and attempted to write plays of very tragic cast himself. He heard Weber's works in Dresden and learnt to worship them and Beethoven's symphonies. He began his actual career in 1833 as a chorus-master at a theatre in Würzburg, where an elder brother was engaged as an actor. After this he was successively conductor at the theatres of Magdeburg, Königsberg, and Riga. In these early years he wrote several operas in different styles, none of which were successful; and finally determined to try his fortune at the Paris Opera House, which was then regarded as the centre of the operatic world. As Meyerbeer's influence was paramount there he wrote his first grand opera, "Rienzi," very much in Meyerbeer's manner, with every kind of resource he could think of which ministered to spectacular and sensational effect. But, unfortunately, though he got an introduction from Meyerbeer to the director of the opera house, he never succeeded in getting a hearing for it. The only work of his which was heard by the Parisians was the libretto for his opera "The Flying Dutchman," which the opera manager took and gave to one of his band to set, and then performed that setting, but not Wagner's. After waiting for a long while, and enduring many privations and disappointments, Wagner had to give up all hope of a hearing in Paris. Ultimately "Rienzi" was accepted at

Dresden and performed there in 1842, and met with success; and it was followed after a little while by his appointment as conductor there. His own setting of "The Flying Dutchman" then obtained a hearing, but did not meet with so much success as "Rienzi." The latter had been more in the style people were accustomed to, and the pomp and display dazzled them, while "The Flying Dutchman" was more of the real Wagner, extremely dramatic, and unlike the familiar operas of either Italian or French pattern, and people were too much puzzled by it to enjoy it. In the end its great dramatic power, and the genuine interest of the story, as well as the very striking and characteristic music, have won it a firm position, and it is recognised as the first of Wagner's works which approximately represents him. Wagner realised the advantage of using traditional stories and national legends as the basis of his works, since they necessarily represent things out of the range of common everyday experience, and are free from the hackneyed associations which make the singing of dialogue (except in comic scenes) seem ridiculous.

He also realised that it was an advantage to choose subjects which were of special Teutonic interest—and the next he undertook after "The Flying Dutchman" was "Tannhäuser," the story of the Hill of Venus; he completed it by 1844 and brought it out in the next year. Being still more uncompromising than the previous opera it was not received with favour; to his great surprise, since he himself did not realise that his methods would be so unintelligible to minds accustomed to conventional things. However, he was not the man to go back or write at a lower level to please a public, and went on with "Lohengrin" and completed it in 1846. Unfortunately, in 1849 he was implicated in certain revolutionary proceedings in Dresden, and had to escape to avoid imprisonment. He fled to Liszt at Weimar first and thence to Paris. This episode caused him to lose his appointment at Dresden, and he had to remain in exile from Germany for many years. Liszt meanwhile, with the ardour which characterised him, was bringing out all sorts of operas of special interest at Weimar, and among them produced "Tannhäuser," soon after Wagner's flight, and then "Lohengrin" for the first time, also in 1850. Wagner himself never heard the latter till many years later.

During his exile Wagner mainly lived at Zurich in Switzerland. He occupied himself with much literary work,

which caused him to consider the possibilities of the music-drama more carefully. He also took up the earliest forms of the myths of the Nibelungs and the Gods of Walhalla, and the national hero *Siegfried*, which are embodied in Norse as well as ancient Teutonic legends; and finding them too rich in materials for one opera, he resolved on developing them into a great cycle of music-dramas, like the ancient trilogies of the Greeks. The first, which is a sort of preface to the series, is "Das Rheingold," which was completed in 1854. "Die Walküre" followed in 1856, "Siegfried" was not completed till 1869, and "Götter-dämmerung" (the Dusk of the Gods) was only brought to perfection in 1874. This series forms the group comprised under the general name "Der Ring des Nibelungen" (the Ring of the Nibelung).

His work upon the great cycle was frequently interrupted. While he was still at work on the "Walküre" he received an invitation to conduct at the Philharmonic Concerts in London for the season of 1855. His reputation was at this time a very curious one; so few people understood his music that his determination to be true to himself and act according to his convictions appeared like a sort of lunacy of conceit, and his energy to be the mere self-assertion of a charlatan. It was impossible for his visit to this country to be anything but a mockery. He tried to insist upon some necessary reforms in the arrangements, and gave his full energies to making the performances as good as possible; but, of course, he was not invited again.

A more serious interruption followed. It dawned upon him while he was in the middle of "Siegfried" that it was already a long time since he had brought anything new before the public, and that it might be unwise to let the ten or twelve years pass before the whole of "the Ring" could be completed without showing any sign of continued activity. So he set to work on "Tristan und Isolde" and completed it before going farther with "the Ring." The poem was finished in 1857, and he worked on steadily till the whole was complete in 1859. After its completion he resolved to make a new assault upon Paris to try and get his works heard. He gave concerts there with excerpts from various works, and, finally, through some influence at Court, got "Tannhäuser" ordered for performance. Immense sums were spent on the preparation, and after 150 rehearsals it was received with a pandemonium of uproarious opposition

got up by a Parisian clique, which prevented its even being audible.

A turn of better fortune followed. He received permission to return to Germany, and about this time he took in hand the composition of the delightfully genial "Meistersinger von Nürnberg." But things had gone so hardly with him that he was on the verge of throwing up the struggle for good. Just at the right moment came a message from the young King of Bavaria, offering him a small but sufficient pension and a home in his dominions where he could go on with his work in peace. This was followed by more reassuring events. "Tristan" was performed at Munich in 1865 and "Die Meistersinger" in 1868. In 1872 he settled in Bayreuth, and the foundation of the great theatre was laid. He again took up the composition of the great trilogy, and when the whole thing was complete and the theatre finished it was performed for the first time in 1876. About that time he completed the poem of "Parsifal," and went on with the composition shortly afterwards, and finished this last of his great music-dramas in 1882. The first performances took place at Bayreuth in the same year. He did not long survive them, but died in Venice in 1883.

Wagner's impulse was at first mainly dramatic. His musical powers grew as his career proceeded and they scarcely arrived at maturity till the beginning of "the Ring." His great advantage lay in his control of all the factors of operatic art—as he attained a high degree of mastery of dramatic, theatrical, and musical effect, and in his hands each served to enhance the effect of the others. His reforms consisted mainly in getting rid of the old formulas, such as arias, recitatives, finales, and all the set movements which disturbed and hindered the action; and in thus making each act continuous music throughout. He developed the principle of the *Leitmotif* to the fullest extent, giving a definite musical figure to each character and situation; and using the figures all through the orchestral part of the work, instead of the old formulas of accompaniment. He enlarged the bounds of tonality so as to give himself as much room as possible for expression, and developed the resources of effect in the orchestra to the utmost. His treatment of the voice was the natural outcome of modern musical development. He reserved the finer melodic phrases for the occasions when much expression was required, and treated the rest like the old declamatory recitative, but with richer accompaniment.

CHAPTER XII.

MODERN VOCAL MUSIC.

No branch of modern music is more characteristic or more illustrative of prevailing tendencies than the solo song, for none illustrates more clearly the relation between music and the thought expressed, or the aim of the musician to be guided by the idea rather than the conventions of classical form. The typical modern song has only become possible through the long development of the resources of art, and only through long experience and innumerable experiments have men learnt what to do and what not to do in dealing with a poet's language. Songs existed from the beginning of musical time; but until the beginning of the nineteenth century they consisted either of regular definite tunes which had to be fitted to all the verses, whatever change of sentiment or accent occurred, or of crude elocutionary experiments like the settings of lyrics made by the composers of the Restoration period in England. Many tendencies combined to bring about the close wedding of music to word and sentiment, which began to be adopted at the beginning of the present century. Gluck's theories had some influence, for they caused people to pay more attention to the meaning of the words and the declamation. The development of instrumental resources and of pianoforte technique put fresh powers in the hands of composers. Mozart and Haydn both approached to the ideal of modern song here and there, and Beethoven in several cases actually attained it. Weber, through his intense sympathy with the Teutonic Volkslied, likewise produced both in his operas and in separate songs perfect examples of the true modern song; but the first composer whose personality was specially expressed in this branch of art was Franz Schubert, and he consequently stands out as the first representative song composer of modern times. He was one of the most spontaneous and one of the least systematically educated of musicians; and his musical nature was particularly open to follow external impressions. Knowing very little of any theory of form made him particularly amenable to the guidance of a poet, and he seems to have written his songs under the immediate impulse which the poems he read produced in him. There was hardly any development

of his powers in this respect, for some of his very finest songs were written in early years. "Gretchen am Spinnrade" was written when he was but seventeen (1814) and the "Erl-König" when he was eighteen (1815), "Schwager Kronos" and the "Wanderer" followed soon after. Throughout the whole of his life he poured out song after song, and it was more the chance of a poem coming in his way than any other consideration which led to a composition. The beautiful set of twenty called "Die schöne Müllerin" belongs to the year 1823, "Die junge Nonne" to 1825, "Sylvia" to 1826, the "Winterreise" to 1827, and "Liebesbotschaft" and "Der Doppelgänger" to the last year of his life, 1828. In all he wrote over 600, many of them long, rich, and deeply expressive works.

Scientific writers on music are fond of classifying songs into certain categories in accordance with the nature of the musical treatment. Thus a very simple song with a tune would be called "Volksthümlich"—that is, in the national or Folk manner; a song which is very carefully carried out in detail, the music following the sentiment throughout, would be called a "durchkomponirtes Lied"; and a narrative song, "Ballade," and so forth. Schubert, of course, had no idea of such classification. The poems suggested to his mind the method of treatment. If the words were simple, he was satisfied to write a tune with a simple accompaniment and repeat the same for different verses; if the words were subtle and intricate in meaning, he adopted a more subtly artistic way of dealing with the musical material; if he had to tell a dramatic story he made the voice part declamatory and put the illustrative effects into the pianoforte part. It is rare that the special methods indicated by the scientific analysts persist through a song. Even the simplest have neat turns of artistic finish and subtleties of suggestion in detail, the most richly organised often have passages of vocal tune, and in the ballad-like songs every means is used to convey the musical counterpart of the words. He uses realism, colour, striking harmony, polyphony, modulation, as well as melody to bring home the poet's meaning. Melody is relegated to its right place as only one of the factors of effect, and a great deal of his expression is produced by striking harmony and modulation. Under such conditions the old idea of song has become almost obsolete and the word "accompaniment" a misnomer. The modern type of song is a complete work

of art of a much more highly organised character than the old type. Harmony is an immensely more powerful means of expression than melody, and in bringing it to bear as a factor in the art-form the pianoforte necessarily occupies a far more important place than it used to do. It is through the treatment of what is technically called the accompaniment that the effects of harmony, modulation, and the rest become possible, and the resources of the composer for intensifying the poet's meaning and faithfully following his artistic intentions are immensely enhanced.

Schubert's songs were very slow in winning popular acceptance. Their very perfections were regarded as utter extravagance at first, but at the present day the best examples are regarded as the complete solution of the problem of song and are the prototypes of all modern products of the kind.

It is not necessary to discuss the songs of distinguished composers who are not particularly identified with the department of song. Spohr and Mendelssohn wrote some pleasant songs, but they were not by nature song-writers, and the same may be said of a large majority of able and conscientious composers who have succeeded in other lines.

Of genuine song-writers since Schubert, Schumann is one of the foremost. His literary tastes and his poetical views on art were in his favour. He did not begin writing songs till after he had written a considerable portion of his best pianoforte music. In 1840, the year of his marriage, he suddenly threw himself with ardour into song-writing, and in one year produced over a hundred, comprising nearly all the best he composed. Schumann, like Schubert, adapted his methods to the poems he set. He was less happy than Schubert in the descriptive line, but he touched a deeper vein of emotion and reached a higher pitch of warmth in colour and expression. He is most notable for his faithfulness to the poet's declamation, and the intense sympathy with which he follows every turn of thought and feeling.

Among composers whose fame is mainly centred in song-writing is Robert Franz, who was born in 1815 at Halle. Without the warmth or *verve* of the two greater composers, he has won the affection of his fellow-countrymen by the faithful care and insight with which he follows the poet's meaning and diction—fitting his music close to every word. He died in 1892.

The greatest of modern song-writers was Johannes Brahms.

A set of his early songs was among the things which first attracted the attention of Schumann, and throughout his life he was constantly pouring out songs of an infinite variety of style, and form, and calibre. In no department is he more thoroughly great. He is completely in touch with his poet, and applies his immense artistic resources to the ends of expression without a trace of superfluous artifice or pedantry. In later years he simplified his methods of treatment considerably. The finest songs belong to his early days and middle age, but out of many volumes of songs there are very few that have not decided point and genuine merit of the true song order.

The feeling for song-writing increases as Music becomes more elastic and free in its adaptability to varieties of expression, and the number of genuine song-writers has of late become very large indeed. Among the most remarkable is Hugo Brückler (born 1845, died 1871), whose settings of the songs in Scheffel's "Trompeter von Säkkingen" are of a very high order. The Norwegian, Halfdan Kjerulf (born 1815, died 1868), has won a wide and well deserved popularity for refined expression and well varied songs. Rubinstein has shown a very exceptional gift for song-writing, and has produced some of the best examples of modern times; and Taubert, Lassen, Grieg, Dvořák, Jensen, and Henschel have all contributed their share.

The French conception of song is much more superficial than the German, and concentrates much more attention on the voice part. But they have an admirable literature of modern lyrics, and the foremost composers of the country have supplied the world with a vast collection of refined and pleasant settings of them. Berlioz stands at the head of these French song composers with very characteristic examples in the "Nuits d'Été" and various separate songs, some of which are speculatively treated, and interesting on that account, as being out of the common line. Of modern composers Gounod has been specially successful in this country as well as in France, and not far behind come F. David, Massenet, Godard, and Widor.

In this country song-writing reached, in the past generation, a pitch of degradation which is probably without parallel in all musical history. Mercantile considerations and the shallowness of average drawing-room taste produced a luxuriant crop of specimens of imbecility in which the sickly sentiment was not less conspicuous

than the total ignorance of the most elementary principles of grammar and artistic construction, and of the relation of musical accent to poetical declamation. In those days the songs of Hatton (1809—1886), and of Sterndale Bennett, and the early songs of Sullivan and those of F. Clay (1840—1889), were honourably conspicuous for real artistic quality and genuine song impulse. Fortunately the lowest point appears to have been reached, and though there are a good many representatives of the old school still active, the present day is represented by mature masters of their craft who can write real genuine songs ; such as Mackenzie, Stanford, Cowen, and Maude Valérie White, besides a few young composers, such as MacCunn and Somervell, who produce songs as genuine and as beautiful as are to be found anywhere in Europe. The impulse is certainly going in the right direction, and if the public can be persuaded not to insist so exclusively upon songs being either vulgar or trivial and vapid, the future of English song will undoubtedly be such as the nation may be proud of.

A branch of art which is most characteristically modern, and seems to have a great deal of life in it, is the combination of orchestra with choral music and solos, independent of the stage, such as is familiar in modern oratorios, cantatas, odes, and so forth. The collapse of oratorio after the time of Handel and Bach was mainly owing to the spread of Italian operatic taste, which had moved rapidly away from choral music as soon as the Neapolitan School of composers gained hold of the world, and cared for nothing but solo singing of the formal aria type. The influence of the *prima donna* was even more pernicious in the line of oratorio than in opera, for chorus is truly an essential of the latter form; and when chorus was reduced to the minimum possible, that form of art collapsed. Indeed, the Italian influence was fatal to serious and sacred music all round, and it was only in Protestant countries that the traditions of grand oratorio lingered on, and it was in Protestant countries that the resuscitation was achieved. A sort of forlorn hope in this dreary period is the work of Philip Emmanuel Bach in that line. His two oratorios, "The Israelites in the Desert" (1775) and "The Resurrection" (1787), are both very interesting, and contain passages of great beauty and vivid expression (see page 35). It is noteworthy that they foreshadow the very lines on which the resuscitation was cast, as there is an unusual

amount of orchestral work in them, some of it very happily conceived.

It was, indeed, the development of orchestration, and the splendid opportunities which the combination of orchestra and chorus affords to composers, which led to the revival. In old days the instrumental accompaniment was purely secondary and subservient. The development of orchestral style and effect doubled the resources of composers in works of this class, and supplied them with a very interesting problem to solve. Mozart was in the forefront of the new development with his "Requiem," which is the noblest and most sincere of all his works. It was not finished at his death in 1791, but was very successfully completed afterwards by his pupil, Süssmayer, partly from memory, and partly by repeating one of the first movements and adding new music where necessary.

The "Requiem" was soon followed by Haydn's "Creation," which forms a kind of landmark for the real commencement of the new movement. Haydn had been in England and had heard some of Handel's choral works for the first time in the last decade of the eighteenth century. Salomon had offered him an arrangement of Milton's "Paradise Lost" to set, and when he returned to Germany he had it revised and translated, and set it forthwith. It was first performed privately in the Schwarzenberg Palace in Vienna, in 1798, Haydn at that time being sixty-five years old. It spread with marvellous rapidity to all musical centres, and was received with special enthusiasm in England. He followed it up two years later with "The Seasons," which goes by the name of an oratorio and contains choruses, but is, for the most part, much too light and secular to accord with the usual idea of that form. The next work of the kind by a great master was Beethoven's "Christus am Oelberge," known in England as "The Mount of Olives" and sometimes as "Engedi." Here the resources of the orchestra are even more richly used than by Haydn, but the style is rather florid and operatic. It is a comparatively early work of the great master, as it came out in 1803.

The most prominent composer in the field in the early years of the present century was Spohr, the great violinist. He began composition with the view of suiting himself with concertos, and succeeded so well that his powers as a composer were soon much in demand. He was invited to

compose an oratorio for the Fête Napoleon at Erfurt, in 1812, and for that occasion wrote his first version of "The Last Judgment," under the German name of "Das jüngste Gericht." He prepared himself deliberately by borrowing a copy of Marpurg's "Art of Fugue" from one of his own pupils and studying like a neophyte; and the result seems to have justified his labour at the time, though the oratorio in question is not one that is familiar. His principal work in this line was "Die letzten Dinge," which is also well known in England as "The Last Judgment." This was produced in 1826. It is remarkable as the first oratorio which has the modern romantic character about it. There is a certain vein of poetry and a thoroughly modern colour throughout, which comes partly from Spohr's skilful orchestration and partly from his chromatic manner; which, however, is not quite so pronounced in this work as in many others—as, for instance, in his oratorio "Calvary," which came out in 1835. Spohr's last composition of this class was "The Fall of Babylon," which was written for the Norwich Festival of 1842.

Contemporary with Spohr was F. J. C. Schneider (1786—1853), who wrote fourteen oratorios between 1810 and 1838, which at the time had much popularity. The best is said to have been "Das Weltgericht"; another called "Sündfluth" was known in England as "The Deluge." Another composer who had very remarkable success for a time was Neukomm (1798—1858). He was a pupil of Michael and Joseph Haydn. His oratorios "Mount Sinai" and "David," were much in vogue in England before Mendelssohn's "St. Paul" came out. They are not without artistic merits, though the treatment of the Commandments in "Sinai" is extremely funny. "David" was written for the Birmingham Festival of 1834. The advent of Mendelssohn caused Neukomm to disappear in the background. Mendelssohn brought the skill of a complete master of both orchestral and choral effect to bear upon oratorio. He began with "St. Paul," which was first performed at Düsseldorf in 1836, and was soon taken up in England. Its success naturally led to his seeking for another subject, and he finally settled on "Elijah." But before that came out the "Lobgesang" or "Hymn of Praise" was produced at Leipzig on the occasion of the celebration of the fourth centenary of the invention of printing. This work, so popular in England, combines

the qualities of a symphony and of an oratorio, and very emphatically illustrates the value of the combination of orchestral and choral effect. The famous "Elijah" was completed in 1846, and first performed at Birmingham on August 26 in that year. Mendelssohn began another oratorio, "Christus," but died in 1847 before completing it. It seems to have been intended to be on the lines of the typical "Passions" of J. S. Bach. The influence of this form is very prominent in all his works of this class. He had taken up Bach's "Matthäus Passion" as early as 1827 and gave in Berlin the first performance it had received out of Leipzig since Bach's death. Its remarkable scheme came upon the world like a novelty, and it exercised an influence upon Mendelssohn's mind which was most powerful for good. He seized upon the salient principles of the "Passion" type, such as the admixture of narrative, reflective and dramatic principles in the solo parts, the use of types of choruses which represent masses of people who are personally engaged in the action of the drama, and the types of reflective choruses which express the mood of the spectator, and he applied these and other features of the old form with the happiest results. "St. Paul" is the more nearly on the "Passion" lines of the two, but the influence of the type is strong in both of them.

About the end of Mendelssohn's time composers became very busy with oratorios and similar works. Schumann produced the "Paradise and the Peri" in 1843 and the "Faust" music in 1848. In France the movement was early and brilliantly represented by Berlioz's remarkable "Damnation de Faust" and "L'Enfance du Christ." H. H. Pierson's "Jerusalem" was brought out at the Norwich Festival of 1852. Sterndale Bennett's principal work, "The May Queen," came out at Leeds in 1858; and his "Woman of Samaria" in 1867. Sullivan brought out his "Prodigal Son" at the Worcester Festival of 1869, and his "Light of the World" at Birmingham in 1873; Macfarren his "John the Baptist" in 1873 and "Joseph" at Leeds in 1877, and both composers followed up their successes with more in the same line, the latest and most popular of its kind being Sullivan's "Golden Legend" (Leeds, 1886). For England also were written Gounod's "Redemption" and "Mors et Vita." In Germany the highest standard of this type of art is represented by Brahms's "Schicksalslied," "Triumphlied," "Nänie," "Gesang

der Parzen," and "Deutsches Requiem." Bohemia is well represented by Dvořák's beautiful "Stabat Mater," his picturesque "Spectre's Bride," "Ludmila," and the "Requiem." Denmark is represented by numerous works of the kind by Niels Gade (born 1817); Italy by Verdi's notable "Requiem" for Manzoni, and Mancinelli's "Isaiah"; and Belgium by Benoit's "Lucifer."

Choral music seems to thrive best in countries where independent democratic spirit is strong and tempered with common sense. England has always been happiest in such music, and it is most natural that this characteristic form of modern art should thrive in her soil. Her composers have been extremely active and extremely successful in this line of late. Indeed, in the past twenty years the standard of such work has risen to a truly surprising degree. The richness and variety, the poetry and masterly craftsmanship of such works as Mackenzie's "Rose of Sharon" and "Dream of Jubal," and Stanford's "Eden" and "Revenge" and "Voyage of Maeldune," mark an awakening in English art which is most hopefully significant. These indeed stand out as landmarks of the time; and they are very worthily supplemented by many other fine works by the same composers, and by a flood of works by their fellow composers which are all honourably artistic, and many of very high excellence, either for orchestral effect or choral effect, or for both together—such as Stainer's "Daughter of Jairus" (Worcester, 1878), "St. Mary Magdalen" (Gloucester, 1883), and "Crucifixion" (1887), Lloyd's "Hero and Leander" (Worcester, 1884) and "Andromeda" (Gloucester, 1886), Corder's "Sword of Argantyr" (Leeds, 1889), Bridge's "Callirhoë" (Birmingham, 1888) and "Nineveh" (Worcester, 1890), Cowen's "Sleeping Beauty" (Birmingham, 1885) and "Ruth" (Worcester, 1887), Williams's "Bethany" (1889) and "Gethsemane" (Gloucester, 1892), MacCunn's "Lay of the Last Minstrel" and "Lord Ullin's Daughter," Gray's "Arethusa" (Leeds, 1892), and a great many others. The constant increase and improvement of the musical intelligence of choral societies all over the country invites good work on the part of composers; and undoubtedly good music wedded to good poetry makes an artistic combination as worthy of intelligent beings as any that exists.

CHAPTER XIII.

THE MUSIC OF THE LAST DECADE OF THE NINETEENTH CENTURY.

THE few years which intervened between the completion of the foregoing chapters and the close of the nineteenth century afforded such striking illustrations of the tendencies of Art which had latterly been observable that they present almost the appearance of the summing-up of an argument. But in order to realize fully their confirmatory nature a short retrospect is necessary.

It is a curious coincidence that the last decade of the eighteenth century had analogously summed up the artistic tendencies of the latter part of that century by the appearance of Haydn's finest Symphonies and Beethoven's earliest instrumental compositions, as well as Mozart's "Requiem" and "Die Zauberflöte"; thereby indicating the complete establishment of harmonic principles and the scheme of absolute Art of which the Sonata, the Quartet, and the Orchestral Symphony were the highest types.

In the first quarter of the nineteenth century Beethoven brought the Sonata type to its highest perfection, and at the same time signed its ultimate death-warrant, by indicating the road along which the Art was destined to travel to reach the so-called "Romantic" phase. He not only occasionally resorted to programme, but in his later works of the Sonata order showed a marked inclination to abandon the forms usually employed in such classical works and to exceed the limitations of self-contained types, by infusing a human quality, a subconscious emotionalism, which proved in the end to be incompatible with the conception of music which was to be beautiful and interesting of itself without reference to external ideas. In this manner the type of art which was destined to serve the purposes of the newly-awakening democracy was planted in the very being of the aristocratic Sonata.

The Romantic phase then appears to be a transitional episode between the highly ideal abstract Art of the Sonata type and the familiar type of programme-music which was reached at

the end of the nineteenth century. The Romantic movement had been undisguisedly human, but human with reservations. It was full of the fervour of beautiful ideals, of fancies tender and subtle, of elevating aspirations, and of all such human inwardnesses as had a touch of distinction and even of sacredness, implying that Art was a thing to be revered and cherished with respectful devotion. But the wide diffusion of the Art, which was such a striking feature of the last quarter of the century, tended to obliterate reticence and respect. Its intrinsic qualities were affected by the lack of discrimination of the general audience; and the types of beauty which had been its fit attributes when it was the appanage of a small, cultured and luxurious class, no longer satisfied the minds of a wider public whose outlook on life was very different from that of the old privileged classes. The Art which is to appeal to an immense range of people of very different grades of intelligence and culture must speak plainly to them of things they can readily understand. Most of them have neither time nor disposition to cultivate insight into artistic subtleties and refinements or to develop their taste and powers of concentrated attention; and they look for something which has a tangible, practical reality behind it; so in order to be acceptable, music has to talk less about itself, and more about subjects of general interest. Thus what is called the "programme" principle—which was dimly discernible in a very lofty phase in Beethoven's work, and became more definite and tangible in the Romantic period—appears in its frankest and least reserved guise in the music which met with the widest general favour in the last decade of the century, and its development represents the decisive outcome of recent artistic evolution.

Many causes combined to this end. Among the most powerful must be counted the overwhelming profusion of performances of excerpts from Wagner's operas in concert-rooms all over the civilized world. When the fierce and bitter animosity which Wagner's music at first aroused died down, public taste swung over, and people could never hear enough of it. But as frequent performances of his entire works with the full panoply of theatrical representation presented insuperable difficulties in most countries, the public craving had to be satisfied with the presentation of the music by itself, without the theatrical adjuncts. Then the effect on the public of listening in concert-rooms to so

much music which represents definitely indicated stories and human situations in a very vivid and exciting manner, was to induce an attitude of mind inapt to listen to real concert music, which spoke for itself without reference to things external, at all. It is also worth observing that Wagner's systematic adoption of the device of the *Leit-motif* has not only been followed by operatic composers, but when also adopted by composers of instrumental music it has tended to replace the older methods of classical and tonal form.

Another influence which has told in the same direction is the enormous development of mere technique in the performers of recent years. Men have been busy finding out ways of overcoming difficulties and enlarging the store of the practicable resources of instruments for just three hundred years; but, as in the department of applied science, the advance has been greater in the last fifty years than in all the antecedent time. This has placed at the disposal of composers instrumental effects of extraordinary brilliancy and vivacity—a veritable plethora of opportunities for producing exciting contrasts of colour and variety of tone; and this just happens to adapt itself to the trend of the development of general intelligence and taste. For it is to be observed that the greater diffusion of musical opportunities appears of late to have developed quickness rather than understanding, the capacity to enjoy the moment rather than to be deeply interested, and the disposition to delight in dexterity and dazzling superficialities of presentment rather than beauty or nobility of thought and feeling.

The gravitation of public taste and its influence upon Art is shown in the reaction towards primitive emotional expression, and the Art of the less critically self-conscious races such as the Czechs and the Russians. The Czechs have always been among the most spontaneously musical races of Europe, and the fiery vivacity of some of the music of Friedrich Smetana (born 1824, died 1884), such as his Overture to "Die Verkaufte Braut," and his String Quartet in E minor, which he called "Aus meinem Leben," illustrates their disposition very happily; while his pupil Antonin Dvořák* as their foremost representative composer greatly enhanced their distinction on this account, and illustrated in a very attractive manner the characteristics of a race more primitive

* Died May 1, 1904.

and unsophisticated than those among whom Art had attained to its greatest and noblest manifestations. These facts are patent in the liveliness of Dvořák's rhythms, his dexterous manipulation of figures of accompaniment, and the native freshness and directness of his tunes, many of which might have been borrowed from the lips of his own peasants or the emancipated negroes of America; while the exuberance and verve of his orchestration betray the Oriental strain in his disposition. The interest which had been aroused by his interesting and expressive "Stabat Mater" (produced in 1876) and his weird cantata "The Spectre's Bride" (Birmingham Festival, 1885), the "Requiem" produced at the Birmingham Festival in 1891, and several genial and attractive Symphonies, has since been sustained by the triple Overture, "Carneval," "In der Natur" and "Otello" (1894), by his "New World" Symphony (1894), a Violoncello Concerto (1896), and some fine Quartets and Songs.

The qualities of races but little advanced from primitive temperamental conditions are even more conspicuous in the Russian music which has almost submerged the world, especially England, in the closing years of the century. The music has naturally appealed to the awakening intelligence of the musical masses by vehement emotional spontaneity, orgiastic frenzy, dazzling effects of colour, barbaric rhythm, and unrestrained abandonment to physical excitement which is natural to the less developed races. The first notable presentment of a work by Peter Iljitsch Tschaïkowsky (born 1840, died 1893) was the performance of his Concerto in B flat minor by Mr. Dannreuther at the Crystal Palace, under the baton of Sir (then Mr.) August Manns on March 12, 1876; but the time was as yet scarcely ripe for his work to exert its full fascinations. The exact date when the Russian musical invasion commenced may be given at the performance of his "Pathetic" Symphony (in B minor, No. 6) by the Philharmonic Society under the conductorship of Sir Alexander Mackenzie on February 28, 1894. From that moment Wagner's supremacy in the concert-room ceased to be uncontested. Public taste gravitated from the subtle emotionalism of the great Teutonic musical dramatist to the more obvious and highly accentuated passion of the more primitive and plain-speaking Russian. But, as has been before pointed out, Wagner had prepared the way, and had unintentionally led public taste away from the purity of

abstract Art and created a craving which could only be satisfied with draughts of stimulants of ever-increasing strength. Tschaïkowsky admitted that the "Pathetic" Symphony had a programme, and he had intended to call it decisively a "Programme Symphony," but was dissuaded by his brother. But at any rate the public recognized the singular intensity of its emotional expression, ranging from the exaltation of rapture to the depths of almost comatose collapse. As a human document the work was unmistakable, and the interest generated by such a graphic study of subjective states induced a desire for more of the same kind, and for a time the Russian composer became the central object of musical public interest. Several of his other Symphonies, especially those in F minor, No. 4 and E minor, No. 5, were eagerly welcomed, though they never attained to the extreme popularity of the "Pathetic" Symphony. Of his other works the sparkling and fanciful "Casse Noisette" Suite of ballet tunes most nearly touched the high-water mark of public favour, while much interest was excited by his Overture "1812," which, as a musical expression of the frenzy of national joy, is remarkably frank and graphic. Of his other numerous works the vivid Fantasia for Orchestra "Francesca da Rimini," written as early as 1880, is one of the most notable. It was recognised that the composer represented a new type, and the public having gained the clue to it were eager for enlargement of their experience, and chamber music, songs, pianoforte pieces, all characterized by the same profusion and spontaneity of utterance, rich colour and excessive sensibility, were welcomed. Moreover the taste so generated led to acquaintance being desired with the works of other Russian composers, such as Alexander Borodine (1834-1887), whose Symphony in B minor appears to have been first performed in England in 1896, while many other works won favour in various branches of Art. Rimsky Korsakow, born 1844, composer of operas and brilliant orchestral music, enhanced the Russian prestige with his "Capriccio Espagnol" and his "programme" Symphony "Antar," performed in England in 1896 and 1900 respectively. Among living Russian composers most attention has been deservedly attracted by Alexandre Glazounow (born 1865), who stands out with distinction among his fellows as being more in touch with the ideals of the great Art of the past. Though capable of great force of expression, and gifted with the remarkable

instinct for instrumental effect which seems to be characteristic of an Oriental strain, he holds his passion more under control; showing more sense of proportion, continuity of development, love of design and purity of style than other notable composers of his race. The works which attracted most attention before the end of the last century were his fine Symphonies in B flat and C minor, Nos. 5 and 6.

But by the time the musical public were becoming familiar with the Russian type and their interest was ready to transfer itself to fresh developments, the most extreme form of programme-music yet presented to the world was just ready to satisfy their craving for a further new experience. The remarkable composer Richard Strauss (born June 11, 1864) may be admitted to have explored the region of programme-music in a manner which was new at least in its uncompromising frankness. He had begun his career more or less within the range of the old order with interesting and effective chamber music, and it was not till comparatively late that he found the field in which he could demonstrate his full powers. The works which represent him in the later phase began with the Symphonic Poem "Don Juan," produced under Hans von Bülow at Berlin in 1888; "Tod und Verklärung" followed in 1890, and "Macbeth" in the same year. "Till Eulenspiegel" came out at Cologne in 1895; "Also sprach Zarathustra" at Frankfort in the same year; "Don Quixote" at Frankfort in 1897, and "Ein Heldenleben" at the same town in 1899. The century thus completed itself, and summed up the outcome of its musical proclivities. Richard Strauss is a man of fine intellectual conceptions, who endeavours to expound them in the most vivid terms the complex possibilities of the modern orchestra afford. Gifted with deep feeling, a great sense of humour, with phenomenal resourcefulness, and the conviction that the ends justify any means which tend to complete and striking characterization, he so far represents the most uncompromising manifestation of Musical Art as a means to express vividly something outside itself. Abandoning the hope that music can any longer have full measure of vitality while produced in accordance with the old ideals of abstract beauty and interest of development, he frankly faces the problem of finding ideas external to music which are sufficiently rich in interest and sufficiently typical and comprehensive to be worth expending the fullest resources of Art in their emotional and quasi-

pictorial presentment. With the view of making his intention clear and unmistakable he resorts to realistic devices of the most graphic description, and to combinations of sounds which show frank disregard of euphony; but at the same time he shows mastery of design of a new kind in the laying out of his work in broad and even impressive lines, in which the sequence of moods and the contrasts between them are employed as much as the old principles of the relations of keys to give the effect of design, and he has the gift of presenting his material in a manner which arrests attention. He also illustrates in the fullest degree the advanced evolution of orchestral style—wherein the dazzling variety of passages which illustrate the idiosyncrasies and characteristic capacities of the various instruments employed, are effectually welded into artistic unity.

While the attention of the widest general public was specially drawn to the more urgent forms of novelty, the main stream of serious artistic work continued in ample volume and fine quality, especially in this country. Sir Alexander C. Mackenzie produced his merry and vivacious overture "Britannia" in 1894 and his oratorio "Bethlehem" in the same year, and he added to the copious list of his compositions the Suite "From the North" in 1895, his "Scottish Concerto" for Pianoforte and Orchestra in 1897, and his music to the dramatised version of Barrie's "Little Minister" in the same year. The remarkable facility and artistic perception and resourcefulness of Charles Villiers Stanford were illustrated by his fine Symphony "L'Allegro ed il Pensieroso" and his Pianoforte Concerto in G, both of which came out in 1895; by his "Requiem," which was produced at the Birmingham Festival in 1897; by his "Te Deum," which came out at the Leeds Festival in 1898; by his Variations for Pianoforte and Orchestra on the old tune "Down among the dead men," produced in 1899, and his setting of Henley's poem, "The last post," produced in 1900, and many other characteristic and admirable works. Dr. Frederic H. Cowen enhanced his eminent position among English composers by his cantata "The Water Lily," which came out in 1893, his "Transfiguration" (Gloucester, 1895), his Suite "In Fairyland" (1896), his "Dream of Endymion" (1897), his fine "Ode to the Passions" (1898), and his "Idyllic" Symphony (1897). Edward German (born 1862), who had won deserved popularity by the characteristic freshness and spontaneity of his ideas and the effectiveness of

his orchestration, gave further proof of the range of his powers by his Symphony in A minor (produced at the Norwich Festival of 1893), his effective Suite for Orchestra in D minor (produced at the Leeds Festival in 1895), his English Fantasia, since known as "A Rhapsody on March Themes" (1897), his Symphonic Poem "Hamlet" (1897), and by much admirable and appropriate music to plays, such as the music for "Henry VIII." (1892), "The Tempter" (1893), and "Romeo and Juliet" (1895). Frederick Cliffe, whose brilliant First Symphony had attracted much attention in 1889, followed it up with a second in E minor (produced at the Leeds Festival in 1892) and with a Violin Concerto successfully played by M. Tivadar Nachez at the Norwich Festival in 1896. Sir Frederick Bridge brought out his cantata "The Flag of England" in 1897, and his "Ballad of the Clampherdown" in 1899. Dr. Charles Harford Lloyd produced "A Song of Judgment" at the Hereford Festival in 1891, a "Ballad of Sir Ogie and the Ladie Elsie" at the Hereford Festival in 1894, a masterly Concerto for the Organ at the Gloucester Festival in 1895, a Festival Overture at Gloucester in 1895, and a "Hymn of Thanksgiving" in 1897. Hamish MacCunn (born 1868) brought out "Queen Hynde of Caledon" in 1892, and the Suite "Highland Memories" in 1897. Arthur Somervell (born 1863), who had delighted the lovers of imaginative and finished art by his characteristic songs, produced the Orchestral Ballad "Helen of Kirkconnel" in 1893, a Cantata "The forsaken Merman" at the Leeds Festival in 1895, and his "Ode to the Sea" at the Birmingham Festival in 1897. H. Walford Davies first began to attract interested attention by a Symphony in D and the Choral Ballad "Hervé Riel" in 1895, and a setting of Psalm xxiii. and a Motet "God Created Man" in 1900. W. H. Bell produced the Symphonic Poems "Canterbury Pilgrims" in 1898 and "The Pardoner's Tale" in 1899, and a Symphony "Walt Whitman" in 1900. William Wallace, an ardent sympathiser with the phases of Art which represent its characteristic movement in recent years, produced the Sypmhonic Poem "The Passing of Beatrice" in 1892, a strenuous Prelude to the "Eumenides" of Æschylus in 1893, an Overture "In Praise of Scottis Poesie" in 1894, a Symphonic Poem "Amboss oder Hammer" in 1896, a Symphonic Poem "Sister Helen" in 1899, a Symphony "The Creation" and a cycle of "Freebooters' Songs" in 1899, and a Suite of

five movements having reference to Maeterlinck's "Pelleas and Melisande" in 1900, works which show a poetic and cultured mind, and keen and genuine feeling for orchestral expression. The young composer Coleridge-Taylor (born 1875) sprang to a prominent position in the musical world with his "Hiawatha," the first part of which was performed for the first time at a concert given at the Royal College of Music in November, 1898. Two more parts were afterwards added to complete the work, and in that form it has since been everywhere in request. His powers have also been illustrated by other popular works in various branches of Art, such as his Orchestral Ballade (1898) and his "Scenes from an Everyday Romance" (1900). A new light of exceptional brilliancy came rapidly to the forefront in the last five years of the century in the person of Edward Elgar (born 1857), whose fine cantatas "King Olaf" and "Caractacus" came out respectively at Hanley in 1896 and at Leeds in 1898. And yet more convincing proofs of his fertility of invention and exceptional mastery of orchestral effect were afforded by his remarkable Orchestral Variations (1899); and he completed the century and aroused the interest of the musical world even more effectually by his vivid and imaginative Oratorio "The Dream of Gerontius," a presage of further striking works which duly made their appearance as the first-fruits of the new century. Besides cultivating these larger forms of Art, English composers showed an awakening to the artistic opportunities afforded by Chamber Music, and works of high quality in this branch were produced during the last decade of the century by the older composers, as well as by many of the later generation, such as H. Walford Davies, Richard Walthew, and Ernest Walker.

The volume of fine music represented by such copious productivity of British composers in all branches of Art (for Opera has yet to be touched upon) is a most significant feature in the closing years of the last century. For while in earlier days the manifestations of their higher energies had been overmuch centred in Anglican Church Music,—which stood by itself as a self-contained branch of Art, presenting some fine compositions here and there, but barely in touch with the general movement of Art in the world—this branch of Church music itself began to expand into wider significance in the first half of the century, as in the works of John Goss (born 1800, died 1880), Henry Smart

(1813-1879), Thomas Attwood Walmisley (1814-1856), and Samuel Sebastian Wesley (1810-1876), whose justly-beloved anthem "The Wilderness" was performed with orchestral accompaniment at the Birmingham Festival in 1852; and while the secular branches of Art were happily illustrated by W. Sterndale Bennett, as before noted, the growth of respect for music and a more liberal and appreciative attitude towards musicians encouraged composers of serious aims and higher capacities to take a line more independent of the cogency of ephemeral recognition, and in the last decade of the century the music produced by native composers attained to the cosmopolitan condition which successfully illustrates all its various branches, and takes its place worthily in the grand scheme of general Art. It is noteworthy also that the awakening of Anglo-Saxon and kindred races to musical energy is happily illustrated in the United States, where welcome activity has latterly been shown. Among the senior composers G. W. Chadwick (born 1854) takes a prominent place, having produced several Overtures and other Orchestral works of distinguished artistic quality, an example of which—the Overture "Melpomene"—was performed by the Philharmonic Society in 1895, and he has also written Quartets and other examples of Chamber Music. With some of the fine and solid works of Horatio Parker (born 1863) English audiences have made acquaintance, as his "Hora Novissima" was performed at the Worcester Festival in 1899 and his "Wanderer's Psalm" at Hereford in 1900, and he has also written an Oratorio, "The Legend of St. Christopher." Edward A. MacDowell (born 1861) has aroused much interest with finely-scored Concertos, an "Indian Suite," Sonatas, Songs, and many other works of poetic character.

Foreign European composers of various nationalities were also very active in the latest years of the century, and many striking works were produced. In Italian music the most conspicuous manifestation in the range of the concert-room was the attention bestowed upon the young composer Lorenzo Perosi (born 1872), whose Oratorios "La Transfigurazione di Gesù Cristo," "La Risurrezione di Lazzaro," and "La Risurrezione di Cristo" aroused considerable excitement by a certain novelty and ingenuousness of treatment when they were performed at a London Musical Festival in 1899, which was maintained when the Oratorio "La Passione di Cristo" was performed at the Norwich

Festival later in the same year. The traditional predisposition of Italian composers for Opera leaves them comparatively little energy for Concert-room music; but among the works which illustrate the powers of the most distinguished Italians of the time may be mentioned the Symphony "Epitalamio" of Giovanni Sgambati (born 1843), produced in Italy in 1888, and first heard in England in 1891; and his "Requiem" which came out in 1896. The brilliant Overture "Cleopatra," which the composer Luigi Mancinelli (born 1848) brought to its first hearing in England at the Norwich Festival of 1893, was in reality an early work, and the vivid "Hero and Leander," performed as a Cantata at the Festival at the same city in 1896, was originally intended for the stage, but like many other works in the same category it made an excellent effect in the concert-room. It was produced at Covent Garden Theatre in 1898. Of more decisively concert-room works by the same composer the "Scene Veneziane" may be mentioned, which came out in England in 1890. Among distinguished examples of the highest forms of Art the admirable Symphony in D minor by Giuseppe Martucci (born 1856) is also worthy of record, a work first performed in England at a concert given at the Royal College of Music in 1898. Among other works by this able composer and conductor a Pianoforte Concerto, a Pianoforte Quartet and Trio, and a Violoncello Sonata are included. In connection with French music of the concert-room the most interesting feature in recent years was the late revelation of the high qualities of the works of César Franck (born 1822, died 1890), which had hardly even attained to a hearing in his lifetime. The recent performances of his Symphony in D minor, his choral work, "The Beatitudes" (first performed at Glasgow in 1900), and his Violin Sonata, Pianoforte Quintet and String Quartet made apparent their high qualities of sincerity, deep feeling and artistic interest, and aroused a natural feeling of astonishment that a composer of such rare powers should have been entirely without recognition in his lifetime. Among well-known French composers the versatility of C. C. Saint-Saëns has recently been illustrated by his Cantata "Nuit Persane" produced in 1893, a new Trio for Pianoforte and Strings which came out in 1892, and a Fifth Pianoforte Concerto in 1896. Charpentier (born 1860) illustrated the tendencies of the day in his Suite

"Impressions d'Italie," his Symphonic Poem "Napoli" (1891), and his Symphonic Drama "La Vie du Poète" (1892), while Vincent d'Indy produced his Symphonic Poem "La Forêt Enchantée" and the music to "Karadec" in 1892, and a String Quartet in 1898. As illustrating the activity of Scandinavian composers, the Symphony in D minor of the Norwegian C. Sinding (born 1856) may be referred to, which was performed in Berlin in 1895 and at the Crystal Palace in 1898, and attention has also been attracted to the same composer's Pianoforte Concerto, Pianoforte Quintet and Quartet for Strings; and Edv. Grieg has recently added to his earlier well-known compositions a Scene "Der Einsame" in 1892.

The Belgian composer Edgar Tinel (born 1854) in the later years of the century attracted interested attention by his Oratorio "St. Francis," performed at the Cardiff Festival in 1895, and he has also written a Mass (1892), Entr'actes to Corneille's "Polyeucte," the Cantatas "Kollebloemen," and "De drie ridders," and a Te Deum.

In Germany the veteran Max Bruch brought out a Third Violin Concerto in 1891, "Leonidas" in 1893, and "Moses" in 1895. Karl Goldmark (born 1830) produced a Sonata for Pianoforte and Violoncello and a Second Suite for Violin and Pianoforte in 1893, and an Overture "Sappho" and a Scherzo for Orchestra in 1894, and a setting of Psalm 113 in 1897. The popular composer Moritz Moskowski brought out a second Pianoforte Concerto in 1898, and Engelbert Humperdinck, who had won such deserved favour in the department of Opera, produced a Moorish Rhapsody, which was performed at the Leeds Festival in 1898. In the latest years of the century Felix Weingartner (born at Zara in 1863) came into considerable prominence both in Germany and in this country, the works by which he gained much honourable reputation being the Symphonic Poems "King Lear" (1897), and the "Gefilde der Seligen" (1897), a Symphony in G major (1899), and a Symphony in E flat major and several String Quartets and Songs. The British-born composer known to the world as Eugen d'Albert not only maintained his reputation as one of the finest living pianists, but gave to the world "Der Mensch und des Leben" in 1894, and a Second Pianoforte Concerto in 1897, besides several operas which will be referred to later.

It is noticeable that the most conspicuous and interesting features of the music of the later years of the century were

in the range of music for the concert-room. In the Operatic field the pre-eminent achievements of Richard Wagner left comparatively little room for anything of the nature of new departures, but the influence of his theories and examples have been universally perceptible in the comparative abandonment of set forms and the adoption of a style and method better adapted to the requirements of continuous dialogue and dramatic development. The most notable work in this sphere of Art was Verdi's "Falstaff," which came out in 1893. In this work the veteran composer again manifested the vigour and distinguished style which had come with such a surprise upon the musical world with his "Otello" in 1887. Here indeed was one of the most remarkable instances of a composer's arriving at his highest standard of fine artistic thought and diction at the age of seventy, maintaining all the freshness of humour and gaiety and warm feeling of his youth, and addressing himself, with full measure of success, rather to musicians of culture and taste than to the wider public to which he had addressed himself in his earlier years. Of almost equal importance and significance has been the phenomenal success of the opera "Hansel and Gretel," by Engelbert Humperdinck (born 1854), which began its happy career in 1894. Something of the success may have been attributed to the Folk-songs and tunes of that type which are embodied in the work, which illustrate the disposition before referred to, in connection with Czech and Russian music, to seek for the renewal of spontaneous vitality in the primitive foundations of music, though it is true that in Humperdinck's case the reversion is in a more natural and healthy phase. But the opera also won its way by the attractiveness of the subject and the singular aptness with which the composer adopted and maintained a style perfectly and consistently adapted to the innocent sweetness of a children's legend.

Apart from these two specially prominent works, operas were produced in all countries in great profusion in the last decade of the century. Of the younger Italian composers Giacomo Puccini (born 1858) deservedly attracted attention by his admirable opera "Manon Lescaut" in 1893, and enhanced the estimation in which he was held by "La vie de Bohème" in 1896, and added yet another remarkable work in "La Tosca" in 1899. Ruggiero Leoncavallo (born 1858) brought out the highly dramatic "Pagliacci" in 1892, "I Medici" in 1893, "Tommaso Chatterton" in 1896,

another "La Bohème" in 1897, and "Zaza" in 1900. Umberto Giordano (born 1869) produced "Mala Vita" in 1892, "Regina Diaz" in 1894, "Andrée Chenier" in 1896, and "Fedora" in 1898. Pietro Mascagni (born 1863), who had made such a mark with his dramatic "Cavalleria Rusticana" in 1890, followed it up with "Amico Fritz" in 1891, with "William Ratcliffe" and "Silvano" in 1895, and with "Zanetto" (1896) and "Iris" in 1898; and Alberto Franchetti (born 1860) produced "Christoforo Colombo" in 1892, "Fior d'Alpe" in 1894, and "Il Signor de Pourceaugnac" in 1897. The profuse operatic facility of French composers was illustrated by J. E. F. Massenet's "Werther" in 1892, by his vivid "La Navarraise" in 1894, by "Thaïs" in 1894, by "Sapho" in 1897, and by "Cendrillon" in 1899; by Saint-Saëns's "Phryne" in 1893, "Antigone" in 1894, the Ballet "Javotte" in 1896, and the music to "Déjanire" in 1898; by "Le Rêve" (1892), "L'attaque du Moulin" (1893), and "Messidor" (1897), of Alfred Bruneau (born 1857); and by Vincent d'Indy's "Fervaal" (1895).

In Germany also there was a profuse outpouring of operas during the short period under consideration. Richard Strauss gave the world further evidence of his copious facility in "Guntram," which came out at Weimar in 1894. Goldmark produced "Das Heimchen am Herd" in 1896, and "Die Kriegsgefangene" in 1899; Hugo Wolf, "Der Corregidor" in 1896; Hans Pfitzner (born 1869), "Der arme Heinrich" in 1895; and H. Zöllner (born 1854) made a mark with "Bei Sedan" and "Der Überfall" in 1895, and with "Das hölzerne Schwert" in 1897, and "Die versunkene Glocke" in 1899; and Felix Weingartner with "Genesius," which was produced in 1895; while Eugen d'Albert illustrated the spirit of the country of his adoption in "Der Rubin" in 1893, in "Ghismonda" in 1895, "Gernot" in 1897, and "Kain" in 1899.

In England the long and successful story of the so-called "Gilbert and Sullivan" type of Savoy Operas came to an end with "The Rose of Persia" (produced in 1899), for which Basil Hood supplied the libretto. The composer herein showed all his old vivacity, gaiety, and tunefulness. He died, widely lamented throughout the whole country, in the following year. "The Emerald Isle," part of which had been written before his death, was completed by Edward German and produced in 1900. Of other achievements in

the line of opera in this country the most notable was Charles Villiers Stanford's brilliant "Shamus O'Brien" (1896), an Irish opera full of native humour and sensibility and dexterous artistic work. Frederic H. Cowen also produced several serious operas of large dimensions towards the end of the century, as "Signa" in 1893 and "Harold" in 1895. Sir Alexander Mackenzie adventured into the province of humorous Savoy opera with "His Majesty" in 1897. Hamish MacCunn also produced the opera "Jeanie Deans" in 1894 and "Diarmid" in 1897. Granville Bantock illustrated the tendencies and abilities of the younger generation in "Rameses II.," 1891, "Cædmar," 1892, "The Pearl of Iran," 1894, and works of a dramatic cast for the concert room.

The last decade of the nineteenth century was not only conspicuous for an uncompromising counterblast to classicism and for a vast outpouring of fine and interesting music, it was also sadly notable for the number of remarkable and promising careers which then came to an end. In the year 1892 England especially had cause to mourn the premature death of Arthur Goring Thomas (born 1850), who had in his opera "Esmeralda" (1883) and "Nadeshda" (1885) shown an instinct for genuine operatic style which is rare in composers of this country. In the following year, 1893, the composer P. I. Tschaïkowsky died on the very threshold of the overwhelming popularity which has been one of the most prominent features of the time. In 1894 one of the foremost heroes of the earlier romantic phase of art, his compatriot Anton Rubinstein, died. He had, at his best, been one of the most entrancing pianists who ever lived, and as a composer represented some of the temperamental qualities of the Russians, without really presenting any definitely national traits either of diction or material; wherein he differed widely from his wonderful compatriot, and suggests the parallel between their great literary compatriots Tourgueneff and Tolstoi. In the year 1897 died Johannes Brahms, the greatest master of the second half of the century in all branches except Opera, which he never touched, and left to the world a legacy of lofty and strenuous music constantly characteristic of the individual man, and breathing throughout the conviction of the dignity and sacredness of Art. In 1899 died Johann Strauss (born 1825), to all appearances a very different figure, but meriting the respect and gratitude of men for the

admirable achievement of raising dance music, by refinement of diction, interest of texture and brilliancy of orchestration, high above the region of the merely ephemeral paraphernalia of the ball-room. And finally, as has been before mentioned, the year 1900 brought regret to countless people throughout the whole British Empire at the loss of their most popular composer Arthur Sullivan, whose works had appealed to them as essentially English in their style, their humour, and their sentiment, and as representing a definite musical personality as consistent as it was kindly.

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The ways of Zion	1	0
Zadok the Priest (Sol-fa, 1½d.)	0	3
Deborah	2	0
Dettingen Te Deum	1	0
Dixit Dominus (from Psalm 110)	1	0
Esther	3	0
Hercules (Choruses only, is.)...	3	0
Israel in Egypt, edited by Mendelssohn	2	0
Israel in Egypt, edited by V. Novello. Pocket Edition (Sol-fa, is.)	1	0
Jephtha	2	0
Joshua	2	0
Judas Maccabæus (Sol-fa, is.)...	2	0
Judas Maccabæus. Pocket Edition ...	1	0
Ditto (Choruses only)...	0	8
L'Allegro (Choruses only, is.)	2	0
Nisi Dominus	1	0
O come let us sing unto the Lord (Fifth Chandos Anthem)	1	0
Ode on St. Cecilia's Day	1	0
O praise the Lord with one consent (Sixth Chandos Anthem)	1	0
O praise the Lord, ye Angels (Folio) ...	2	6
Samson (Sol-fa, is.)	2	0
Saul (Choruses only, is.)	2	0
Semele	3	0
Solomon (Choruses only, is. 6d.)	2	0
Susanna	3	0
Theodora	3	0
The Messiah, edited by V. Novello (Sol-fa, is.)	2	0
The Messiah, ditto. Pocket Edition ...	1	0
The Messiah, edited by W. T. Best ...	2	0
Ditto (Sol-fa)	1	0
Ditto (Choruses only)...	0	8
Ditto edited by E. Prout (Sol-fa, is.)	2	0
The Passion	3	0
The Passion of Christ (Abridged)	1	0
The Triumph of Time and Truth	3	0
Utrecht Jubilate	1	0

SYDNEY HARDCASTLE.

Sing a Song of Sixpence (Operetta) ...	0	6

C. A. E. HARRISS.

Pan (A Choric Idyl)	2	6

BASIL HARWOOD.

Inclina, Domine (Psalm 86)	3	0

F. K. HATTERSLEY.

King Robert of Sicily	2	6
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HAYDN.

First Mass in B flat (Latin)...	1	0
Ditto (Latin and English)	1	0
Insanæ et Vanæ Curæ (Ditto)	0	4
Second Mass in C (Latin)	1	0
Sixteenth Mass (Latin)	1	6
Te Deum (English and Latin)	1	0
The Creation (Sol-fa, is.)	2	0
The Creation. Pocket Edition	1	0
The Passion; or, Seven Last Words of our Saviour on the Cross	2	0
The Seasons	3	0
Each Season, singly (Spring, Sol-fa, 6d.)	1	0
Third Mass (Imperial) (Latin and English)	1	0
Ditto (Latin)...	1	0

BATTISON HAYNES.

A Sea Dream (Female Voices) (Sol-fa, 6d.)	1	6
The Fairies' Isle (Female Voices)	1	6
The Sea Fairies (Female Voices) (Sol-fa, 6d.)	1	6

C. SWINNERTON HEAP.

Fair Rosamond (Sol-fa, 2s.) (Choruses only, is. 6d.)	3	6

EDWARD HECHT.

Eric the Dane	3	0
O may I join the Choir Invisible	1	0

GEORG HENSCHEL.

Out of Darkness (Psalm 130)	2	6
Stabat Mater	2	6
Te Deum laudamus in C	1	6

HENRY HILES.

The Crusaders	2	6
God is our refuge	0	6
War in the Household	2	0

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All they that trust in Thee	0	8

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Champagnerlied (Male Voices)	1	6
Cinderella	4	0
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C. HOLLAND.

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Alma Virgo (Latin and English)	0	4
Communion Service in B flat	2	0
Ditto in E flat	2	0
Ditto in D	2	0
First Mass in B flat	1	0
Quod in Orbe (Latin and English)	0	4
Second Mass in E flat	1	0
Third Mass in D	1	0

W. H. HUNT.

Stabat Mater	3	0

G. F. HUNTLEY.

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H. H. HUSS.

	s.	d.
Ave Maria (Female Voices)	1	0

F. ILIFFE.

Sweet Echo	1	0

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Ditto (Sol-fa)	0	9

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The Year	2	0

G. JACOBI.

Cinderella (Operetta) (Sol-fa, is.)	2	0

D. JENKINS.

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A. JENSEN.

The Feast of Adonis	1	0

W. JOHNSON.

Ecce Homo	1	0

H. FESTING JONES.

King Bulbous (Operetta) (Sol-fa, 8d.) ...	2	0

C. WARWICK JORDAN.

Blow ye the trumpet in Zion	1	0

N. KILBURN.

By the Waters of Babylon	1	0
The Lord is my Shepherd (Psalm 23) ...	0	8
The Silver Star (Female Voices)	1	6

ALFRED KING.

The Epiphany	3	0

OLIVER KING.

By the Waters of Babylon (Psalm 137) ...	1	6
The Naiads (Female Voices)	1	6
The Romance of the Roses	2	6
The Sands o' Dee (Sol-fa, 2d.)	1	0

J. KINROSS.

Songs in a Vineyard (Female Voices) ...	1	6
Ditto (Sol-fa)	0	6

H. LAHEE.

The Sleeping Beauty (Female Voices) ...	1	6
Ditto (Sol-fa)	0	6

G. F. LE JEUNE.

Communion Service in C	2	0
First Mass in C	2	0

EDWIN H. LEMARE.

'Tis the Spring of Souls to-day	1	0
Communion Service in F	2	6

LEONARDO LEO.

Dixit Dominus	1	0

F. LEONI.

The Gate of Life (Sol-fa, is.)	2	0

H. LESLIE.

The First Christmas Morn	2	6

F. LISZT.

The Legend of St. Elizabeth	3	0
Thirteenth Psalm	2	0

C. H. LLOYD.

A Hymn of Thanksgiving	2	0
Alcestis (Male Voices)	1	6
Andromeda	3	0
A Song of Judgment	2	6
Hero and Leander...	1	6
Rossall	2	0
Sir Ogie and the Ladie Elsie	1	6
The Gleaners' Harvest (Female Voices) ...	1	6
The Longbeard's Saga (Male Voices) ...	1	6
The Song of Balder	1	0
The Righteous live for evermore ...	1	6

CLEMENT LOCKNANE.

The Elfin Queen (Female Voices)... ...	1	6

HARVEY LÖHR.

The Queen of Sheba (Choruses only, is.) ...	5	0

W. H. LONGHURST.

The Village Fair (Female Voices)	2	0

ELVA LORENCE AND G. KENNEDY CHRYSTIE.

Terra Flora, or a Peep into Flower Land (Operetta for Children)	3	6

C. EGERTON LOWE.

	s.	d.
Little Bo-Peep (Operetta) (Sol-fa, 4d.) ...	1	0

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Lay of the Last Minstrel (Sol-fa, is. 6d.)...	2	6
Lord Ullin's Daughter (Sol-fa, 8d.)... ...	1	0

G. A. MACFARREN.

Ajax (Greek Play)	3	0
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Outward Bound	1	0
Songs in a Cornfield (Female Voices) ...	1	6
Ditto ditto (Sol-fa)	0	9
St. John the Baptist	3	0
Ditto Choruses only (Sol-fa)	1	0
The Lady of the Lake	3	0
Ditto Choruses only (Sol-fa)	1	6
The Soldier's Legacy (Operetta)	6	0

A. C. MACKENZIE.

Bethlehem	5	0
Ditto Act II., separately	2	6
Jason	2	6
Jubilee Ode	1	6
The Bride (Sol-fa, 8d.)	1	0
The Cotter's Saturday Night (Sol-fa, is.)	2	0
The Dream of Jubal	2	6
Ditto Choruses only (Sol-fa)...	1	0
The New Covenant	1	6
The Rose of Sharon (Sol-fa, 2s.)	5	0
The Procession of the Ark (Choral Scene)	1	6
Ditto ditto. (Sol-fa) ...	0	9
The Story of Sayid	3	0
The Witch's Daughter	3	6
Veni, Creator Spiritus	2	0

C. MACPHERSON.

By the Waters of Babylon (Psalm 137) ...	2	0

L. MANCINELLI.

Ero e Leandro (Opera)	5	0

F. W. MARKULL.

Roland's Horn (Male Voices)...	2	6

F. E. MARSHALL.

Prince Sprite (Female Voices)	2	6
Choral Dances from Ditto	1	0

GEORGE C. MARTIN.

Communion Service in A...	1	0
Ditto in C	1	0
Festival Te Deum in A (Sol-fa, 2d.) ...	0	6

J. MASSENET.

Manon (Opera)	6	0

J. T. MASSER.

Harvest Cantata	1	0

J. H. MAUNDER.

Olivet to Calvary (Sol-fa, 9d.)	1	6
Penitence, Pardon, and Peace (Sol-fa, is.)	1	6

T. R. MAYOR.

The Love of Christ	1	0

J. H. MEE.

Delphi, a Legend of Hellas (Male Voices)	1	0
Horatius (Male Voices)	1	0
Missa Solennis in B flat	2	0

MENDELSSOHN.

Antigone (Male Voices) (Sol-fa, is.) ...	4	0
As the Hart pants (Psalm 42) (Sol-fa, 6d.)...	1	0
Athalie (Sol-fa, 8d.)	1	0
Ave Maria (Saviour of Sinners) (Double Choir)	1	0
Christus (Sol-fa, 6d.)	1	0
Come, let us sing (Psalm 95) (Sol-fa, 6d.) ...	1	0
Elijah (Pocket Edition)	1	0
Elijah (Sol-fa, is.)	2	0
Ditto (Choruses only)	1	0
Festgesang (Hymns of Praise) (S.A.T.B.) ...	1	0
Ditto (Sol-fa)	0	2
Ditto (Male Voices) (T.T.B.B.) ...	1	0
Hear my prayer (S. solo and Chorus) ...	1	0
Ditto ditto	0	4
Ditto (Sol-fa)	0	2
Hymn of Praise (Lobgesang) (Sol-fa, 6d.) ...	1	0
Ditto (Choruses only)	0	6
Judge me, O God (Psalm 43) (Sol-fa, 1½d.)	0	4
Lauda Sion (Praise Jehovah) (Sol-fa, 9d.) ...	1	0

MENDELSSOHN.—*Continued.*

	s.	d.
Lord, how long wilt Thou (Sol-fa, 4d.) ...	1	0
Loreley (Sol-fa, 6d.)	1	0
Man is Mortal (Eight Voices)	1	0
Midsummer Night's Dream (Female Voices)	1	0
Ditto ditto (Sol-fa) ...	0	4
My God, why, O why hast Thou forsaken me (Psalm 22)	0	6
Not unto us, O Lord (Psalm 115)	1	0
Œdipus at Colonos (Male Voices)	3	0
St. Paul (Sol-fa, 1s.)	2	0
Ditto (Choruses only)	1	0
St. Paul (Pocket Edition)	1	0
Sing to the Lord (Psalm 98)	0	8
Six Anthems for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0	8
Son and Stranger (Operetta)	4	0
The First Walpurgis Night (Sol-fa, 1s.) ...	1	0
Three Motets for Female Voices ... ... (Ditto, Sol-fa, 1½d., 2d., and 2d. each.)	1	0
To the Sons of Art (Male Voices)	1	0
Ditto (Sol-fa)	0	3
When Israel out of Egypt came (Sol-fa, 9d.)	1	0
Why rage fiercely the Heathen	0	6

R. D. METCALFE and A. KENNEDY.

Prince Ferdinand Operetta Sol-fa, 9d.)...	2	0

MEYERBEER.

Ninety-first Psalm (Latin)	1	0
Ditto (English)	1	0

A. MOFFAT.

A Christmas Dream (Cantata for Children)	1	0
Ditto (Sol-fa)	0	4

B. MOLIQUE.

Abraham	3	0

J. A. MOONIE.

A Woodland Dream (Female Voices) (Sol-fa, 9d.)	2	0
Killiecrankie (Sol-fa, 8d.)	1	6

MOZART.

Communion Service in B flat (Latin and English)	1	6
First Mass (Latin and English)	1	0
Glory, Honour, Praise. Third Motet ...	0	3
Have mercy, O Lord. Second Motet ...	0	3
King Thamos	1	0
Litania de Venerabili Altaris (in E flat)	1	6
Litania de Venerabili Sacramento (in B flat)	1	6
O God, when Thou appearest. First Motet	0	3
Ditto Ditto (Sol-fa)	0	2
Requiem Mass	1	0
Ditto (Latin and English)... ...	1	0
Ditto Ditto (Sol-fa) ...	1	0
Seventh Mass in B flat	1	0
Splendente te, Deus. First Motet ...	0	3
Twelfth Mass (Latin)	1	0
Ditto (Latin and English) (Sol-fa, 9d.)	1	0
Ditto (Choruses only)	0	8

E. MUNDELLA.

Victory of Song (Female Voices)	1	0

JOHN NAYLOR.

Jeremiah	3	0

J. NEŠVERA

De Profundis	2	6

E. A. NUNN.

Mass in C	2	0

E. CUTHBERT NUNN.

The Fairy Slipper (Children's Opera) ...	2	0
Ditto ditto (Sol-fa)	0	8

A. O'LEARY.

Mass of St. John	1	6

REV. SIR FREDK. OUSELEY.

The Martyrdom of St. Polycarp	2	6

R. P. PAINE.

The Lord Reigneth (Psalm 93)	1	0

PALESTRINA.

Communion Service (Missa Papæ Marcelli)	2	6
Communion Service (Assumpta est Maria)	2	6
Missa Assumpta est Maria	2	6
Missa Brevis...	2	6
Missa "O Admirabile Commercium" ...	2	6
Missa Papæ Marcelli	2	0
Stabat Mater	1	6

H. W. PARKER.

	s.	d.
A Wanderer's Psalm	2	6
Hora Novissima	3	6
Legend of St. Christopher	5	0
The Kobolds...	1	6

C. H. H. PARRY.

Agamemnon (Greek Play)	3	0
A Song of Darkness and Light	2	0
Blest Pair of Sirens (Sol-fa, 8d.)	1	0
Ditto (English and German Words) Marks 2.50		
De Profundis (Psalm 130)	2	0
Eton	2	0
Invocation to Music	2	6
Job (Choruses only, Sol-fa, 1s.)	2	6
Judith (Choruses only, Sol-fa, 2s.) ...	5	0
King Saul (Choruses only, Sol-fa, 1s. 6d.)	5	0
L'Allegro (Sol-fa, 1s. 6d.)	2	6
Magnificat (Latin)	1	6
Ode to Music	1	6
Ode on St. Cecilia's Day (Sol-fa, 1s.) ...	2	0
Prometheus Unbound	3	0
Te Deum Laudamus (Latin)	2	6
The Glories of our Blood and State ...	1	0
The Lotus-Eaters (The Choric Song) ...	2	0
The Love that casteth out fear (Sinfonia Sacra)	2	6
Voces Clamantium (The Voices of them that Cry)	2	0
War and Peace (Ode)	3	0
Ditto Choruses and Words of Solos only (Sol-fa)	1	6

B. PARSONS.

The Crusader	3	6

T. M. PATTISON.

May Day	1	0
London Cries	2	0
The Ancient Mariner (Choruses only, 1s.)	2	6
The Lay of the Last Minstrel (Choruses only, 1s.)	2	6
The Miracles of Christ (Sol-fa, 6d.) ...	1	0

A. L. PEACE.

St. John the Baptist (Sol-fa, 1s.)	2	6

PERGOLESI.

Stabat Mater (Female Voices) (Sol-fa, 6d.)	1	0

CIRO PINSUTI.

Phantoms—Fantâsmi nell' ombra	1	0

PERCY PITT.

Hohenlinden (Men's Voices)	1	6

V. W. POPHAM.

Early Spring	1	0

J. B. POWELL.

Pange Lingua (Sing, my Tongue)	1	6

A. H. D. PRENDERGAST.

The Second Advent	1	6

F. W. PRIEST.

The Centurion's Servant	0	8

C. E. PRITCHARD.

Kunacepa	4	0

E. PROUT.

Damon and Phintias (Male Voices)	2	6
Freedom	1	0
Hereward	4	0
Queen Aimée (Female Voices)...	1	6
The Hundredth Psalm (Sol-fa, 4d.)... ...	1	0
The Red Cross Knight (Sol-fa, 2s.) ...	4	0

H. PURCELL.

Dido and Æneas	2	6
Ode on St. Cecilia's Day	2	0
Te Deum and Jubilate in D	1	0
Ditto (Edited by Dr. Bridge) (Sol-fa, 6d.)	1	0
Ditto (Latin arrangement by R. R. Terry)	1	0
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The Masque in "Dioclesian"...	2	0

LADY RAMSAY.

The Blessed Damozel	2	6

G. RATHBONE.

Orpheus (Power of Music) (Female Voices) (Sol-fa, 6d.)	1	6
Vogelweid the Minnesinger (Children's Voices) (Sol-fa, 6d.)	1	0

F. J. READ.

	s.	d.
The Song of Hannah	1	0

J. F. H. READ.

Bartimeus	1	6
Caractacus	2	6
Harold	4	0
In the Forest (Male Voices)	1	0
Psyche (Choruses only, 2s.)	5	0
The Consecration of the Banner	1	6
The Death of Young Romilly	1	6
The Hesperus (Sol-fa, 9d.)	1	6

DOUGLAS REDMAN.

Cor Unam, Via Una (Female Voices) ...	1	6

C. T. REYNOLDS.

Childhood of Samuel (Sol-fa, 1s.)	2	0

ARTHUR RICHARDS.

Punch and Judy (Operetta) (Sol-fa, 6d.) ...	1	6
The Waxwork Carnival (Operetta) ...	2	0
Ditto ditto (Sol-fa)	0	8

J. V. ROBERTS.

Jonah	2	0
The Passion	1	6

W. S. ROCKSTRO.

The Good Shepherd	2	6

J. L. ROECKEL.

Little Snow-White (Operetta) (Sol-fa, 9d.)	2	0
The Hours (Operetta) (Sol-fa, 9d)	2	0
The Silver Penny (Operetta) (Sol-fa, 9d.)	2	0

EDMUND ROGERS.

The Forest Flower (Female Voices) ...	1	6

ROLAND ROGERS.

Florabel (Female Voices) (Sol-fa, 1s.) ...	1	6
Prayer and Praise (Oblong)	4	0

F. ROLLASON.

Stood the Mournful Mother Weeping (Stabat Mater Dolorosa)	1	6

ROMBERG.

The Lay of the Bell (New Edition, translated by the Rev. J. Troutbeck, D.D.)	1	0
Ditto (Sol-fa)	0	8
The Transient and the Eternal (Sol-fa, 4d.)	1	0
Te Deum	1	0
The Harmony of the Spheres	1	0

ROSSINI.

Moses in Egypt	6	0
Stabat Mater (Sol-fa, 1s.)	1	0
Ditto (Choruses only)	0	6

CHARLES B. RUTENBER.

Divine Love	2	6

ED. SACHS.

King-Cups	1	0
Water Lilies	1	0

C. SAINTON-DOLBY.

Florimel (Female Voices)	2	6

CAMILLE SAINT-SAËNS.

The Heavens declare—Cœli enarrant (Psalm 19)	1	6

W. H. SANGSTER.

Elysium	1	0

FRANK J. SAWYER.

The Soul's Forgiveness	1	0
The Star in the East	2	6

C. SCHAFER.

Our Beautiful World (Operetta)	2	6

H. W. SCHARTAU.

Christmas Holidays (Female Voices) ...	0	6

SCHUBERT.

Communion Service in A flat	2	0
Ditto in B flat	2	0
Ditto in C	2	0
Ditto in E flat	2	0
Ditto in F	2	0
Ditto in G	2	0
Mass in A flat	1	0
Do. in B flat	1	0
Do. in C	1	0
Do. in E flat	2	0

SCHUBERT.—*Continued.*

	s.	d.
Mass in F (Sol-fa, 9d)	1	0
Do. in G	1	0
Song of Miriam (Sol-fa, 6d.)	1	0
Ditto (Welsh Words) Sol-fa ...	0	6
Song of the Spirits over the Waters (Male Voices) (Sol-fa, 6d.)	1	0

SCHUMANN.

Advent Hymn, "In Lowly Guise"	1	0
Faust	3	0
Manfred	1	0
Mignon's Requiem	1	0
New Year's Song (Sol-fa, 6d.)...	1	0
Paradise and the Peri (Sol-fa, 1s. 6d.) ...	2	6
Pilgrimage of the Rose	1	0
Requiem	2	0
The King's Son	1	0
The Luck of Edenhall (Male Voices) ...	1	6
The Minstrel's Curse	1	6
Song of the Night	0	9

H. SCHÜTZ.

The Passion of our Lord	1	0

BERTRAM LUARD-SELBY.

Choruses and Incidental Music to "Helena in Troas"	3	6
Summer by the Sea (Female Voices) ...	1	6
The Dying Swan	1	0
The Waits of Bremen (For Children) ...	1	6
Ditto ditto (Sol-fa)	0	6

H. R. SHELLEY.

Vexilla Regis (The Royal Banners forward go)	2	6

E. SILAS.

Communion Service in C...	1	6
Joash	4	0
Mass in C	1	0

R. SLOMAN.

Constantia	2	6
Supplication and Praise	2	6

HENRY SMART.

King René's Daughter (Female Voices) ..	2	6
Ditto ditto (Sol-fa)	1	0
The Bride of Dunkerron (Sol-fa, 1s. 6d.)	2	0
Sing to the Lord	1	0

J. M. SMIETON.

Ariadne (Sol-fa, 9d.)	2	0
Connla	2	6
King Arthur (Sol-fa, 1s.)	2	6

ALICE MARY SMITH.

Ode to the North-East Wind	1	0
Ode to the Passions	2	0
The Red King (Men's Voices)...	1	0
The Song of the Little Baltung (Male Vv.)	1	0
Ditto (Sol-fa)	0	8

E. M. SMYTH.

Mass in D	2	6

ARTHUR SOMERVELL.

Elegy	1	6
King Thrushbeard (Operetta)	2	0
Ditto (Sol-fa)	0	9
Mass in C minor	2	6
Ode to the Sea (Sol-fa, 1s.)	2	0
Princess Zara (Operetta) (Sol-fa, 9d.) ...	2	0
The Charge of the Light Brigade (Sol-fa, 4d.)	0	9
The Enchanted Palace (Operetta) (Sol-fa, 8d.)	2	0
The Forsaken Merman	1	6
The Power of Sound (Sol-fa, 1s.)	2	0
The Seven Last Words	1	0

R. SOMERVILLE.

The 'Prentice Pillar Opera)...	2	0

W. H. SPEER.

The Jackdaw of Rheims	2	0

SPOHR.

Calvary	2	6
Fall of Babylon	3	0
From the deep I called	0	6
God is my Shepherd	0	9
God, Thou art great (Sol-fa, 6d.)	1	0
How lovely are Thy dwellings fair ...	0	8

SPOHR.—*Continued.*

	s.	d.
Hymn to St. Cecilia	1	0
Jehovah, Lord of Hosts...	0	4
Last Judgment (Sol-fa, is.)	1	0
Ditto (Choruses only)...	0	6
Mass (Five Solo Voices and Double Choir)	2	0
The Christian's Prayer...	1	0

JOHN STAINER.

St. Mary Magdalen (Sol-fa, is.)	2	0
The Crucifixion (Sol-fa, 9d.)	1	6
The Daughter of Jairus (Sol-fa, 9d.) ...	1	6

C. VILLIERS STANFORD.

Carmen Sæculare	1	6
Communion Service in G	2	6
East to West	1	6
Eden	5	0
God is our Hope (Psalm 46)	2	0
Mass in G major	2	6
Œdipus Rex (Male Voices)	3	0
The Battle of the Baltic	1	6
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